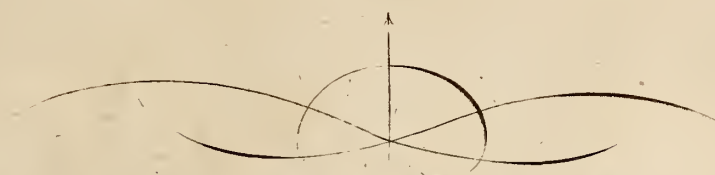


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HERCULES

An
Oratorio



IN SCORE

Composed in the Year 1744.



BY



G. F. HANDEL.



OVERTURE.

Hautb:
1^o e 2^o

Viol: 1^o

Viol: 2^o

Viola

Tutti
Bassi

(4)

First system of musical notation, measures 1-8. It consists of five staves. The top four staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr* (trills) and *6* (fingerings). The system concludes with a double bar line and repeat dots.

Hautb:
1.^o e 2.^o

Viol: 1.^o

Viol: 2.^o

Viola

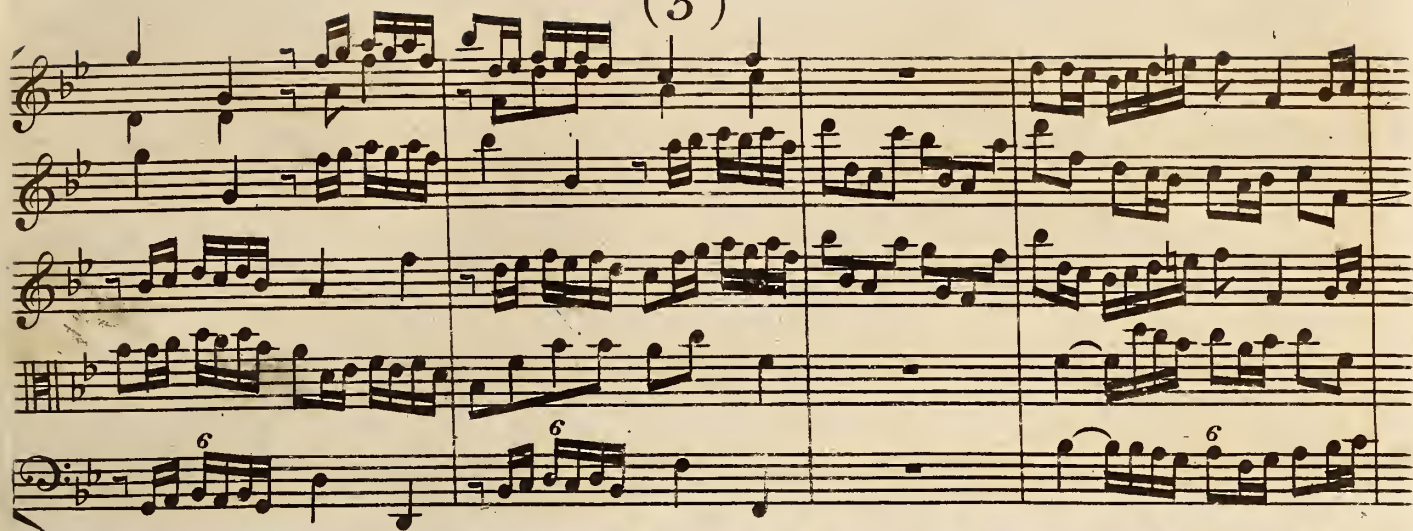
Tutti
Bassi.

Allegro

Second system of musical notation, measures 9-12. It consists of five staves in the same key signature and clefs as the first system. The notation is dense with many sixteenth and thirty-second notes. The bottom staff includes fingerings: *6*, *6*, *6*, *7 6*, *7 8 6*.

Third system of musical notation, measures 13-16. It consists of five staves in the same key signature and clefs. The notation continues with complex rhythmic patterns. The bottom staff includes fingerings: *6*, *6*, *6*, *6*, *6*, *6*.

(5)



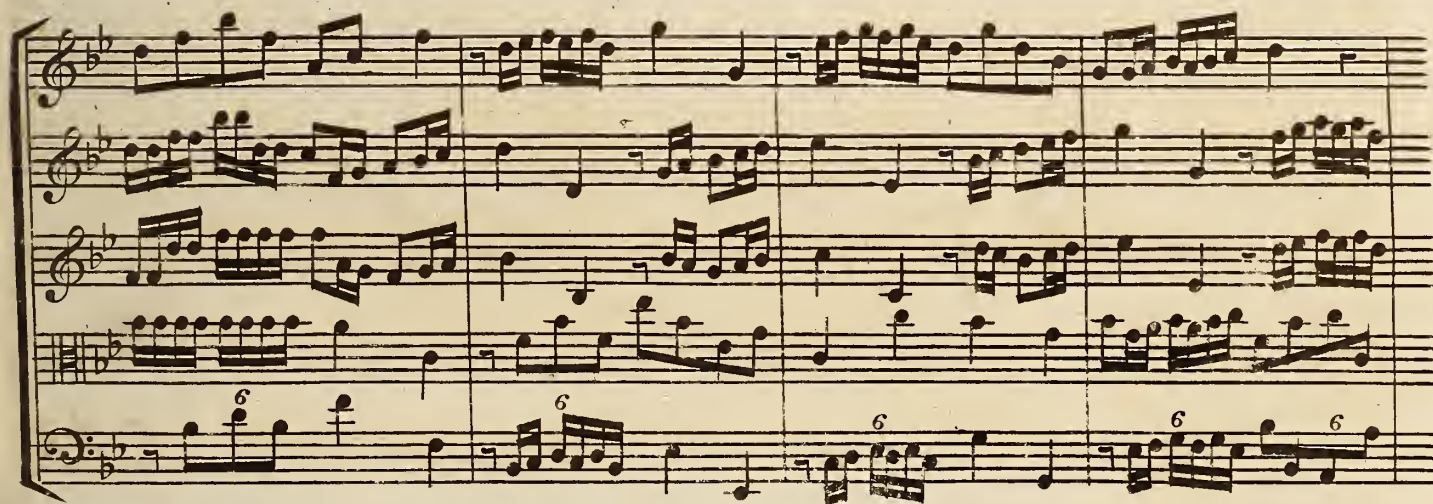
The first system of musical notation consists of five staves. The top four staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the second staff of the first measure.



The second system of musical notation also consists of five staves, with the same clef and key signature as the first system. The music continues with similar rhythmic patterns. A fermata is present in the second staff of the first measure. The bottom staff includes a measure with a 6/4 time signature.

Violonc.

Tutti



The third system of musical notation consists of five staves, continuing the musical piece. The notation includes various note values and rests, with a fermata in the second staff of the first measure. The bottom staff features a 6/4 time signature.

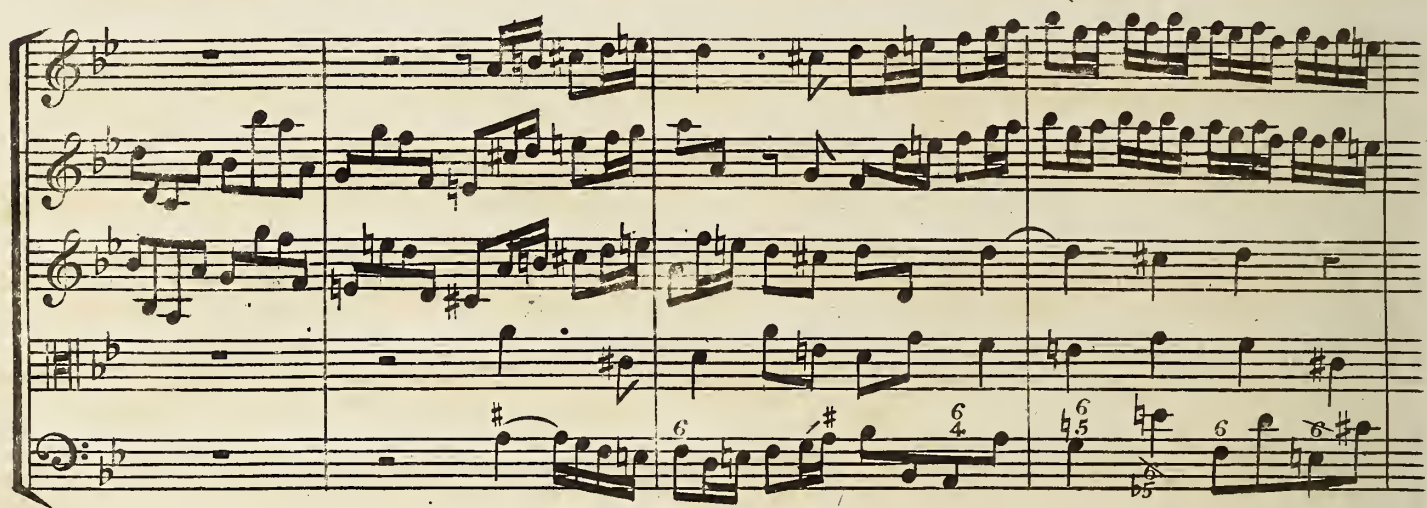


The fourth system of musical notation consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values and rests, with a fermata in the second staff of the first measure. The bottom staff features a 2/4 time signature.

(6)



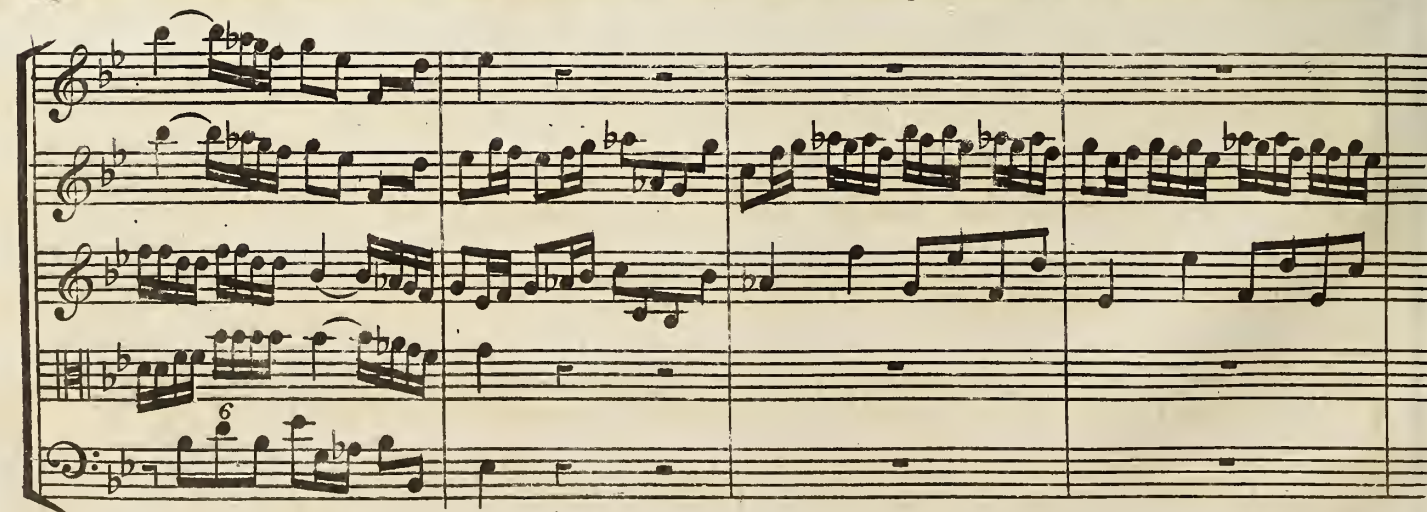
The first system of musical notation consists of five staves. The top four staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests. The bottom staff includes several fingerings indicated by numbers 5, 6, and 7.



The second system of musical notation also consists of five staves, maintaining the same four-treble-one-bass structure and key signature. The musical notation continues with complex rhythmic patterns and includes fingerings such as 6, 5, and 4 in the bass staff.



The third system of musical notation follows the same five-staff format. It contains dense musical notation with many beamed notes and rests. The bottom staff shows fingerings like 6, 5, and 4.



The fourth system of musical notation is the final system on the page, consisting of five staves in the same format. It continues the musical piece with various note values and rests. The bottom staff includes a fingering of 6.



The first system of musical notation consists of five staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a grand staff (treble and bass clef) with a key signature of two flats. The fifth staff is a single bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



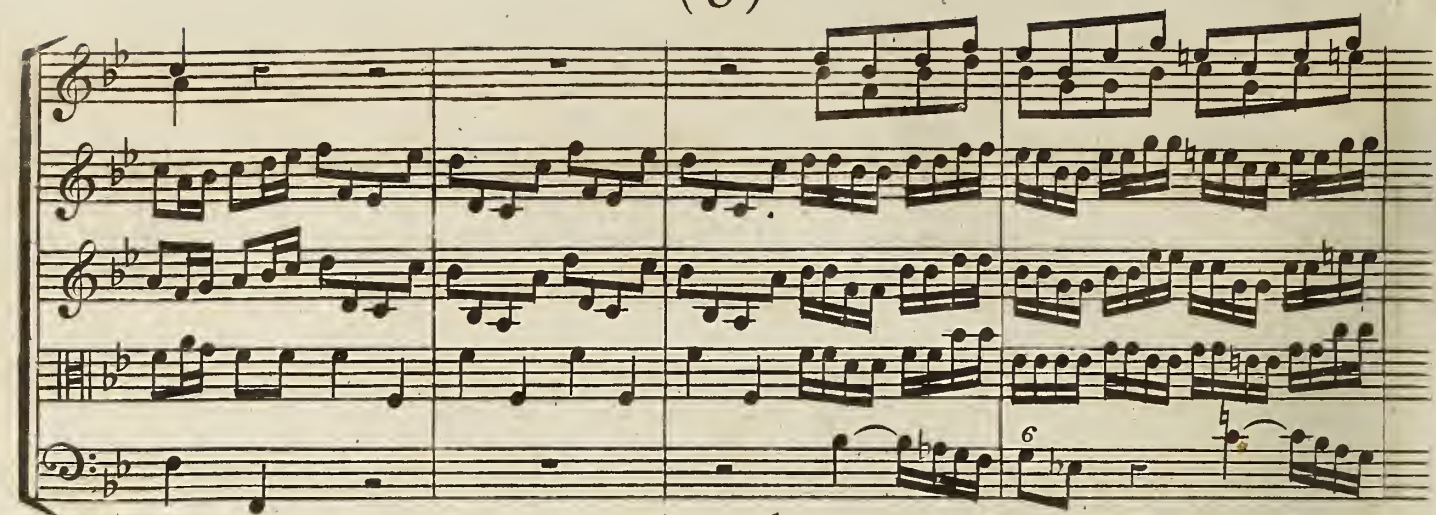
The second system of musical notation consists of five staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats. The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a grand staff (treble and bass clef) with a key signature of two flats. The fifth staff is a single bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



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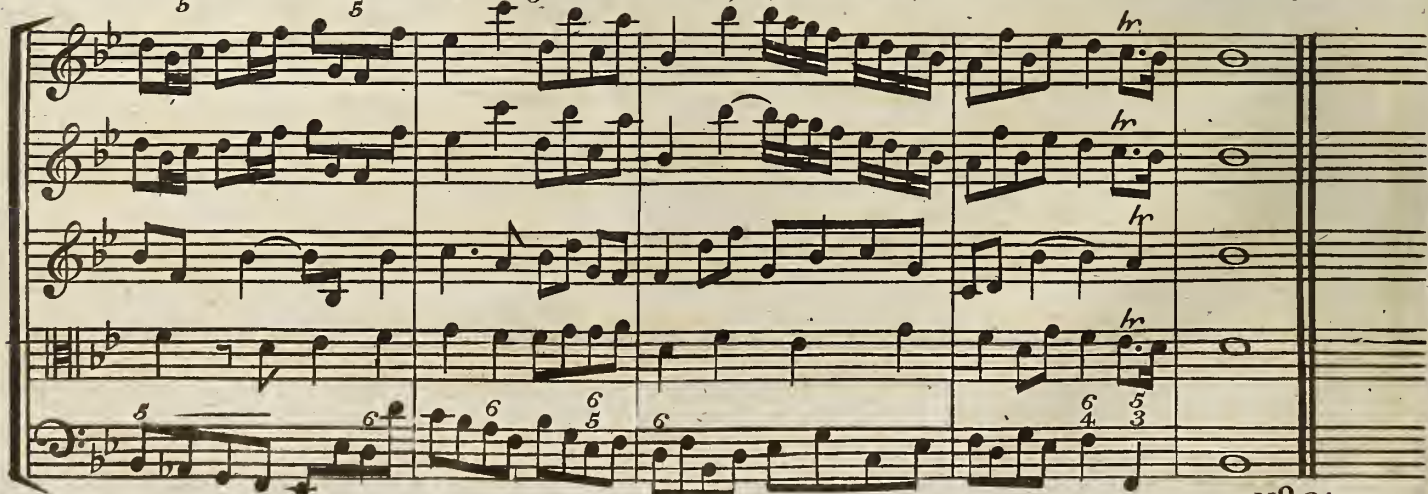
The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a treble clef with a key signature of two flats. The fifth staff is a bass clef with a key signature of two flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



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(9)

Viol: e
Hautb:
1^o e 2^o

Viol: 3^o
e Viola.

Tutti
Bassi.

This musical score is for measures 1 through 16 of a piece. It features three staves: Violins (Viol: e), Horns (Hautb: 1^o e 2^o), and Basses (Tutti Bassi). The key signature is one flat (B-flat), and the time signature is 3/8. The Violin part is written in treble clef and contains many beamed sixteenth and thirty-second notes. The Horn part is in alto clef. The Bass part is in bass clef and includes numerous figured bass notations (e.g., 8 7, 8, 6 6, 6, 6, 6, 5, 6) indicating figured bass or specific fingerings. The score is divided into four systems of four measures each. Measure 16 ends with a double bar line.

ACT 1st

(10)

DEJANIRA, LYCHAS and Cho-
rus of TRACHENIANS.

Viol: 1^o

Viol: 2^o

Viola

LYCHAS

{ Tutti
Bafsi

Recit Accomp:

Largo

See, with what sad dejection in her

looks indulging grief the mournful Prince's fits, she weeps. from morning dawn

to shades of night from gloom of night to redd'ning blush of morn un-

- certain of ALCIDES def-ti-ny, dis-confo-late, dis-confo-late his

(II)

absence the laments disconsolate his absence the laments.

b7 2/4 6 6/5 b7

Viol: 1^o

Viol: 2^o

Viola

LYCHAS

Tutti
Bassi

Staccato

Larghetto

T.S.

Staccato

pp

No longer Fate relentless frown, for.

pp

f

f

preserve great Jove the He-ro's life, preserve preserve

f

p

the He-ro's life preſerve great Jove the He-ro's life the He-ro's life.

7 6 b6 4 6 6

no lon - ger Fate relent - leſs frown preſerve great Jove the He - ro's

T.S. 6 5 6 4 5

for. *pp* *for.* *pp* *for.* *pp*

life. No longer Fate re - lent - leſs

for. T.S. *pp* 6 4 5

frown preſerve great Jove the He-ro's life preſerve great Jove the Hero's

b b6 b6 b4 3 6 5 4 3 6 5 4 3 b 6 6

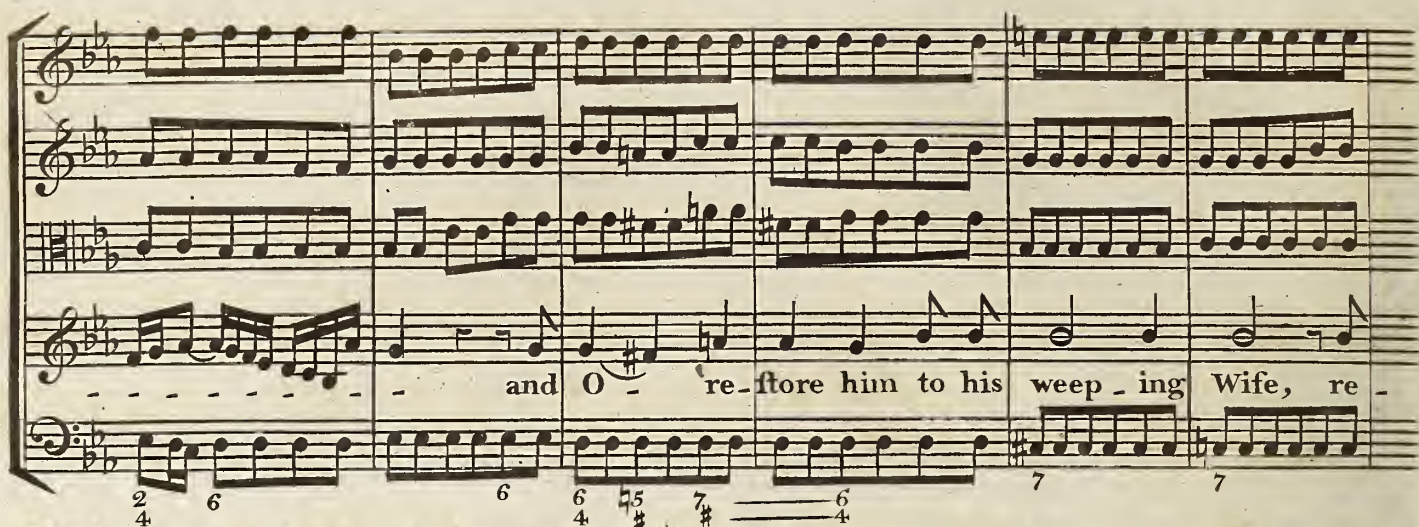
Adagio

frown, Preserve great Jove the He-ro's life

4^b 4 6 8 6 4 6 ^b6 ^b7 6

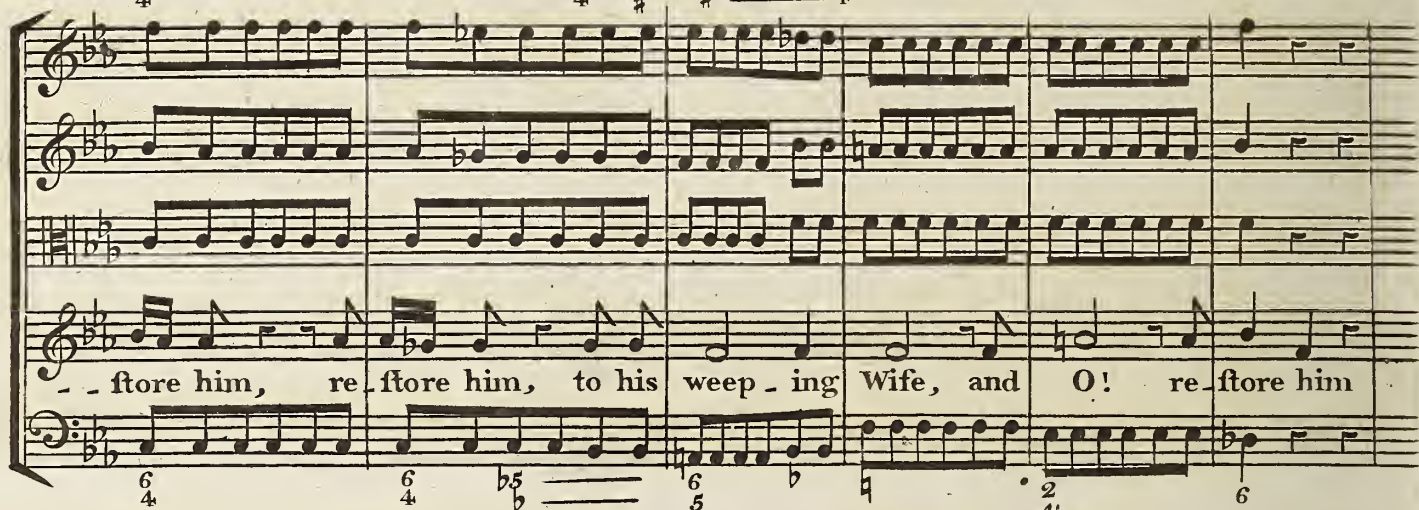
[illegible]

Musical score for a song. The score is written on five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass). The fifth staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "wreath his actions crown with glory's wreath his actions crown". The score is divided into four measures. The first measure shows the vocal parts entering with the lyrics "wreath his actions". The second measure shows the vocal parts continuing with the lyrics "crown with glory's". The third measure shows the vocal parts continuing with the lyrics "wreath his actions". The fourth measure shows the vocal parts continuing with the lyrics "crown". The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand.



and O - re - store him to his weep - ing Wife, re -

2 4 6 6 6 4 5 # 7 # 6 4 7 7



- store him, re - store him, to his weep - ing Wife, and O! re - store him

6 4 6 4 b5 b 6 5 b 4 2 4 6



O! re - store him to - his weep - ing Wife.

6 5 b 6 b 4 b for. T. S.



Da Capo dal

8. fegno 8.

No longer

6 8 8. N° 34

Adagio (15)

Viol:1^o

Viol:2^o

Viola

DEJANIRA

Bafsi

O HERCULES! why art thou absent from me, return, re-

- turn my He-ro to my arms, O Gods! how racking are the pains of

abfence to one who loves who fondly loves like me.

Larghetto

Viol: 1^o

Viol: 2^o

Viola

DEJANIRA

Tutti
Bafsi

pia. *for.* *pia.* *pp* *tr*

pia. *for.* *pia.*

6 6 4 3 5 6 4 3 5 6 4 3

The

pia. 6 3 3 6 6 5 6 6 5 4 3

World when day's ca-reer is run The World when

pia. 6 8 6 6 6 8 6 8 6

day's ca-reer is run in darknefs in darknefs mourns the ab-fent Sun in

pia. 8 6 8 3 6 # 5 6 # 5 # 5 #

darknefs in darknefs mourns the absent Sun, the absent Sun, the absent Sun.

The World when Day's career is run in darkness in darkness mourns

the absent Sun in darkness mourns

in darkness mourns the absent Sun, So

I depriv'd of that dear light, for I depriv'd of that dear light, that warm'd my

breast and chear'd my fight that warm'd my breast and chear'd my fight de-

5 5 5

...plore in thickest gloom - - of grief the ab - sence of - - the va - liant chief de -

b6 5 4# 7 6 4 7 6 4 5 2 6 6 6 6 6 6 5 3

de - plore in thickest gloom - of grief the absence deplore the absence deplore in

thickest gloom of grief the absence of the valiant va - - - liant chief.

Adagio

ppmo

for.

for.

LYCHAS

Bass

Princess! be comforted, and hope the best a few re-volv-ing

hours may bring him back, once more to blest your longing arms. Ah! no, im-

-possible! He never will re-turn.. Forbid it Heav'n! and all ye guardian

To them HYLLUS.) Pow'rs that watch o'er Vir-tue In-nocence and Love My Son! dear

Image of thy ab-sent Sire what comfort brings thou to thy Mother's

HYLLUS.

ear. Eager to know my Fathers destiny I bade the Priests with solemn Sacrifice ex-

-plore the will of Heav'n the Altar smok'd, the slaughter'd Victim bled, when lo! a -

-round the hallow'd walls a sudden Glo-ry blaz'd, the Priest acknowledg'd

the auspicious Omen, and own'd the present God, when in a moment

the Temple shook, the Glo-ry dis-appear'd, and more than midnight

darkness veil'd the place. 'Twas dreadful all. At length the Rev'rend

Flamen full of the De-i-ty Prophetic spoke.

LYCHAS HYLLUS

44
2

Viol: 1^o

Pompofo

Viol: 2^o

Viola

HYLLUS

Tutti Bassi

2
4

6

T.S.

I feel, I feel the



God I feel, I feel the God, he fwells my breast,

2 4 6



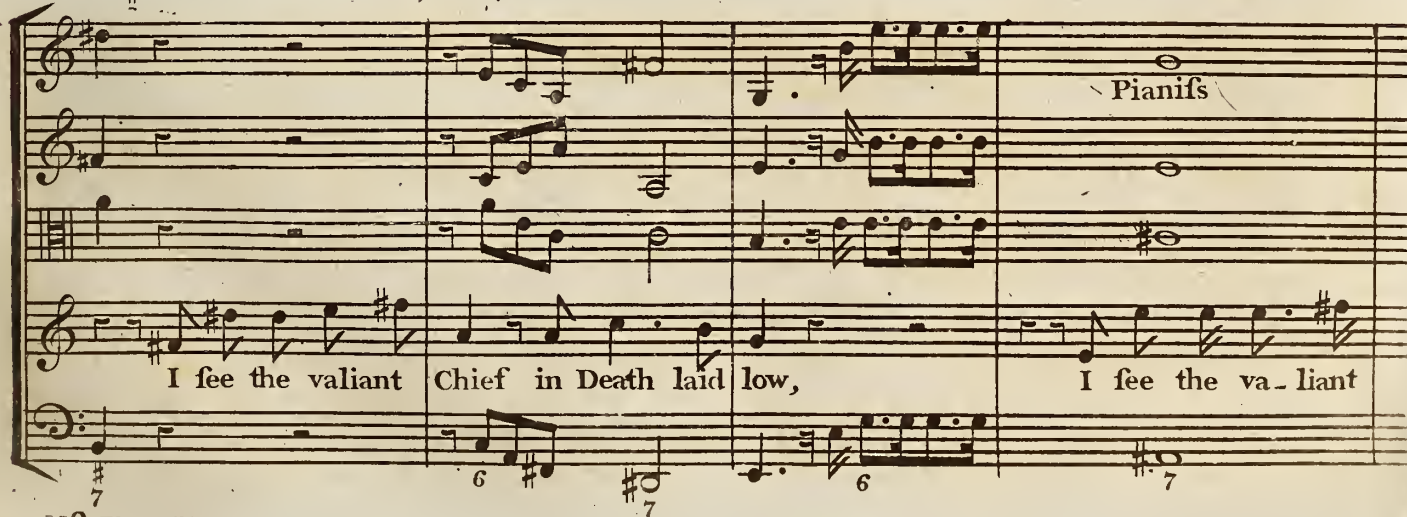
he fwells, he fwells my breast, before my eyes, the

6 T.S. 2 4



future stands confest, before my eyes the future stands confest,

7# 4# b7 b7 b 4# 2



I see the valiant Chief in Death laid low, I see the va- liant

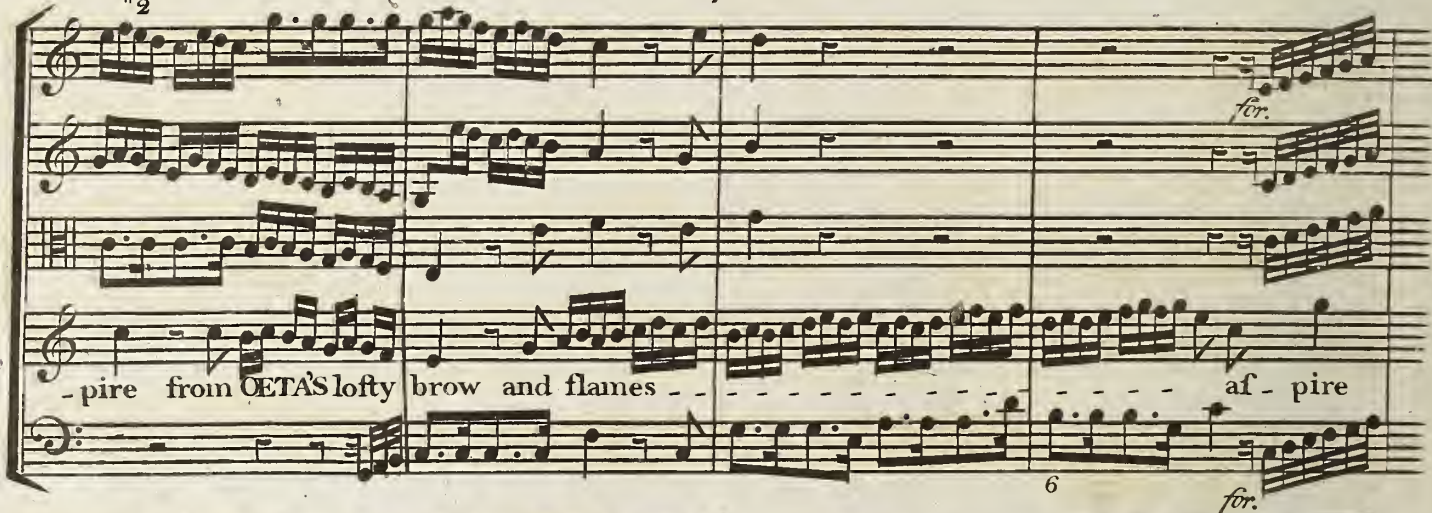
7 6 # 7 6 7

Pianifs



Chief in Death laid low. And flames af-

for. T.S.



-pire from OETA'S lofty brow and flames af-pire



and flames aspire and flames aspire from OE - - - TA'S

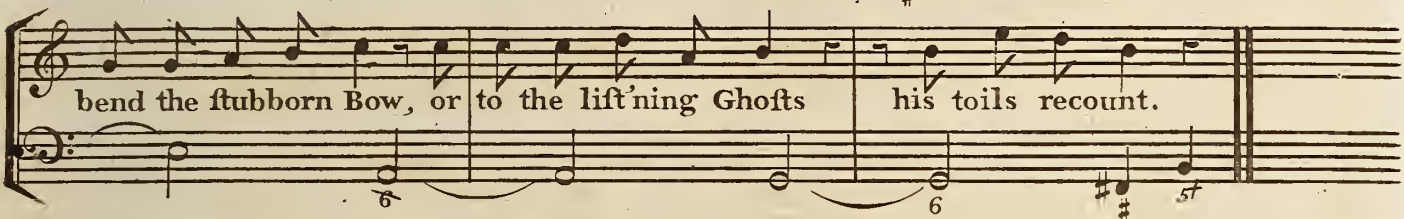
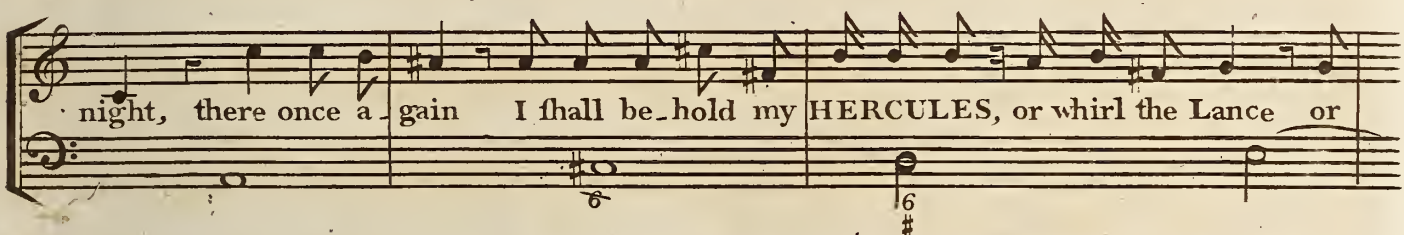
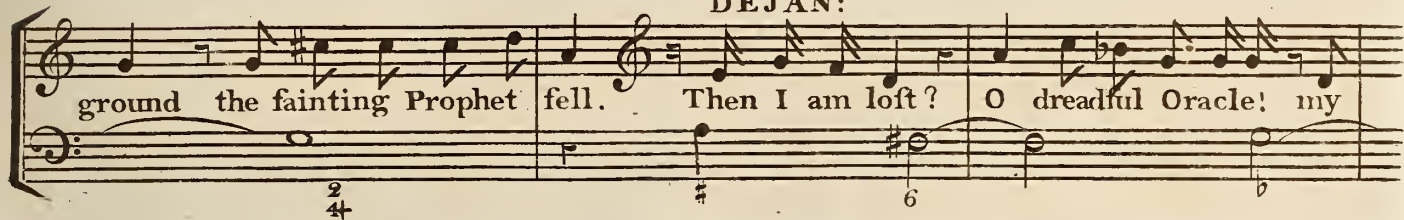


lof-ty lofty brow.

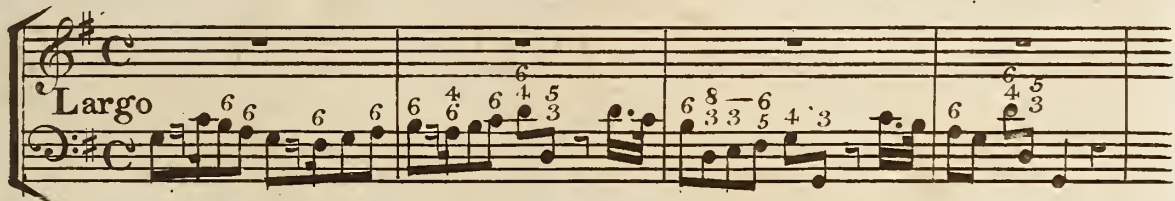
HYLLUS



DEJAN:



DEJANIARA



love, Eter nity of blifs and love, There, there in myrtle shades re -

-clin'd, by streams that thro' E-lyfium winde, In sweetest union we shall prove, E-

ter - - ni - ty of blifs - - and love E - ter -

- ni - ty of blifs and love - - there we shall prove, E -

V. 1. *for.*
V. 2. *for.*
Viola
terni - ty of blifs and love.

HYLLUS

Despair not; but let rising Hope sus - pend excess of grief, 'till

I have learnt the certainty of my dear Father's fate, to-morrow's Sun shall

see your HYLLUS bend his pious steps to seek the He-ro through the travell'd

globe if yet he lives I will restore him to you or perish in the search.

Viol: 1^o

Viol: 2^o

Viola

HYLLUS

Bassi

Andante, Larghetto e Staccato.

Where congeal'd the northern

streams, Bound in i-cy fetters stand, Where congeal'd the northern streams, Bound in

icy fetters stand, Where the Sun's intense beams, Scorch the burning Lybian
 sand, By honour, love and duty led, With adventurous steps I'll tread,
 With adventurous steps I'll tread. I'll tread, Where congeal'd the northern streams, Bound in
 icy fetters stand, By honour, love and duty led, With adven

Nº 34

For. *pia.*

trous steps I'll tread, With ad ven -

For. # 6 b6 6 6 6 6 Po b6 b4

trous With adventurous steps I'll tread, With adventurous steps I'll tread, Where con -

— # 6 6 # 6 b b q b6 6

geald the northern streams. Bound in i - cy fetters stand, Where the Sun's intenfer

6 6 3 3 6 q 6 6 q 6 6 4 6

beams, Scorch the burning Lybian sand, By honour, love and duty led, With ad -

6 6 6 6 # 6 6 6 6 # 6 6

Nº 34

for.

tread.

For

Chorus

(29)

Viol: 1^o

Viol: 2^o

Viola

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Baffo

Tutti Baffi

Largo

O fi - lial Pi - ety! O gen'rous Love! Go, go youth in -

O fi - lial Pi - ety! O gen'rous Love! Go, go youth in -

O fi - lial Pi - ety! O gen'rous Love! Go, go youth in -

O fi - lial Pi - ety! O gen'rous Love! Go, go youth in -

O fi - lial Pi - ety! O gen'rous Love! Go, go youth in -

Largo 6 5 5 7 4 4 7 6 5

- spir'd Go, go youth in - spir'd thy vir - tue prove O fi - lial Pi - ety

- spir'd Go, go youth in - spir'd thy vir - tue prove O fi - lial Pi - ety

- spir'd Go, go youth in - spir'd thy vir - tue prove O fi - lial Pi - ety

- spir'd Go, go youth in - spir'd thy vir - tue prove O fi - lial Pi - ety

4 2 6 6 6 4 6 5 6 4

O gen'rous Love! Go, go Youth in-spir'd thy virtue prove,

O gen'rous Love! Go, go Youth in-spir'd thy virtue prove,

O gen'rous Love! Go, go Youth in-spir'd thy virtue prove,

O gen'rous Love! Go, go Youth in-spir'd thy virtue prove,

Go Youth in-spir'd, Go Youth in-spir'd thy vir-tue prove.

Go Youth in-spir'd, Go Youth in-spir'd thy vir-tue prove.

Go Youth in-spir'd, Go Youth in-spir'd thy vir-tue prove.

Go Youth in-spir'd, Go Youth in-spir'd thy vir-tue prove.

Immortal fame Immortal fame Immortal fame at tends thee, Immortal
 fame Immortal fame Immortal fame at tends thee,
 Immortal fame Immortal fame at tends thee,
 Immortal fame at tends thee,

6 6 6 6 6

fame Immortal fame Immortal fame
 Immortal fame Immortal fame Immortal fame
 Immortal fame Immortal fame Immortal fame
 Immortal fame Immortal fame Immortal fame

6 6 6 6 6

No 34

Immortal fame immortal fame - - - at tends thee,
fame - - - Immortal fame - - - Immortal fame - - - at tends thee,
- - - Immortal fame - - - at tends thee,
- - - Immortal fame - - - at tends thee,

Immortal fame at tends thee,
Immortal fame at tends thee,
Immortal fame at tends thee,
Immortal fame at tends thee,
And pitying Heav'n, and pitying Heav'n - - -

And pitying Heav'n and pitying Heav'n - - - befriends thee, Immortal
And pitying

... befriends thee.

6 5 7 6 5 7 7 6 5 6 4 3

fame attends thee,
Heav'n and pitying Heav'n - - - be - friends thee, Immortal fame - - -
Immortal fame - - - at - tends thee, Immortal
Immortal fame - - - attends - - - thee,

Violonc. Tutti^f 6 5 6 5 7 5 6 5 6 6 Violonc.

Immortal fame - - - at - tends thee - - - Immortal fame - -
 - - - attends thee - - - Immortal fame - - - attends thee
 fame - - - attends - - - thee - - - Immortal fame
 And pitying Heav'n and pitying
 6 - 2 6 Tutti 3 5 6 6
 4 - 44
 at - tends at - tends thee
 Immortal fame - -
 Immortal fame - - - attends - - - thee - - - and pitying
 Heav'n - - - be - - friends thee be - - friends - - - thee
 6 4 4 6 2 4 6 7 6 3 2 6 7 6 7 6
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Immortal fame - - - attends
 attends thee and pitying
 Heav'n and pitying Heav'n - - - be friends
 Immortal fame - - - at tends thee

6 6 7 6 5 6 2 4 6 7 6

thee and pitying Heav'n - - - and pitying
 Heav'n be friends thee and pitying Heav'n - - -
 thee and pitying Heav'n

6 3 5 2 6 7 6 - 6 3 2 4 6 6

Heav'n and pitying Heav'n befriends thee be friends
 be friends thee Immortal fame
 Immortal fame attends thee
 and pitying Heav'n and pitying Heav'n befriends thee be friends

5/2 6 6/4 6/3 6 3/4 6 2/4 6 7/6 5/6 7/6

thee Immortal fame at tends thee
 Immortal fame at tends thee
 Immortal fame at tends thee
 Immortal fame at tends thee

6 6/4 6 7/6 6 7/6 6 7/6

thee at - tends -

Immortal fame Immortal fame

Immortal fame Immortal fame

at - tends

Tutti

45

thee Immortal fame - - - Immortal fame Immortal fame - - -

- - - attends thee Immortal fame Immortal fame - - -

- - - attends thee Immortal fame Immortal fame

- - - attends thee Immortal fame Immortal

7 45

at - tends thee and pitying Heav'n befriends
Immortal fame at - tends thee
Immortal fame - - at - tends thee and pitying
at - tends thee
thee
Immortal fame
and pitying Heav'n and pity - ing Heav'n - - be - friends
Heav'n befriends thee Immortal fame Immortal fame
and pity - ing Heav'n and pity - ing Heav'n

6 5 7 6 6 5 3 2 6
3 5 2 6 4 3 6 3 2 4 6

No 35

attends thee Immortal fame Immortal

thee Im-mor-tal fame attends thee Immortal fame Immortal fame

attends thee Immortal fame at

befriends thee Immortal fame at

fame at tends thee and pitying

at tends thee and pitying

tends at tends thee and pitying

tends at tends thee and pitying

5 6 7 6

Heav'n and pitying Heav'n befriends be friends thee. O filial Pi-ety

Heav'n and pitying Heav'n befriends be friends thee. O filial Pi-ety

Heav'n and pitying Heav'n befriends be friends thee. O filial Pi-ety

Heav'n and pitying Heav'n befriends be friends thee. O filial Pi-ety

Heav'n and pitying Heav'n befriends be friends thee. O filial Pi-ety

6 3 5 6 6 7 7 7 4 3

Largo 65

O generous Love Go Youth inspir'd thy Virtue prove.

O generous Love Go Youth inspir'd thy Virtue prove.

O generous Love Go Youth inspir'd thy Virtue prove.

O generous Love Go Youth inspir'd thy Virtue prove.

O generous Love Go Youth inspir'd thy Virtue prove.

6 5 6 6 5 6 4 5

Scene III.

(42)

LYCHAS

Banish your fears ALEMENAS god like son lives & from sack'd Oecalia

DE JAN:

which his Arms have level'd with the ground returns a Conqueror. O joyful

news! welcome as rising day to the benighted world, or falling show'rs to the parch'd

Earth! ye lying Omens hence, hence! ev'ry anxious thought.

Viol: 1^o e 2^o

DEJANIARA

Bassi

Allegro

Be gone my fears! fly

hence a way - like clouds before - - - the morning ray, Like clouds before the

way - - - like

clouds - - - before the morning ray be-gone my fears, fly hence away - like

clouds - - - before the morning ray.

Be-gone my fears be-gone fly hence away like

clouds - - - fly hence a-way fly hence away my

fears like clouds - - -

Adagio *for.*

begone like clouds be fore the morning ray.

My

He ro found, with lau rel crown'd, Heav'n re lent ing, Fate consent ing,

springing joys my griefs controul and ri sing transports fwell my foul and

ri sing transports fwell my foul and ri sing transports fwell my foul fwell

my foul fwell my foul and rising transports fwell my Soul. **Da Capo.**

45 6 7 6 # 2 4 6 #

LYCHAS

A train of captives, red with honest wounds and low'ring on their chains
attend the Conqueror, but more to grace the pomp of victo-ry, the love-ly
I-ÖLE, Oechalia's Princess with captive beauty swells the joyful

HYLLUS

triumph. My Soul is mov'd for th'unhap-py Princess, and fain me
thinks I would unbind her chains, But say her Fa-ther haughty EU-

LYCHAS

DEJAN:

RYTUS. He fell in single Combat by the sword of HERCULES. No more but

LYCHAS

haste and wait thy Lord's ar-rival, How soon is deepest grief exchang'd for bliss.

Viol: 1^o e 2^o

LYCHAS

Bassi

Allegro ma non troppo

The
finiling hours a joyful train. The finiling hours a joyful

train On filk - en pin - nions waft - a gain - The moments of de - light, The

6 6 6 6 6 6 6 6 6 6 6 6

moments of de - light - - - - - waft the moments of de - light waft -

7 7 7 6 7 6 6 6 4 5 6

- - the moments of de - light - - - - - the moments of de - light.

6 4 6 6 6 6 6 6 7 4 6 f 6

pia.
The smiling hours a joy - ful train On

Violonc: 6 6 5 4 6 6 4 5 7 5 6 4 5 3

filk - en pinnions waft a - gain On filk - en pinnions waft a - gain the moments of de -

8 6 7 6 6 4 5 3 6 5 6 5 6 5 6 5 6 6 5

- - light the moments of de - light - - - - - the moments of de - light waft

Tutti *pia.* 6 6 6 5 5 6 7 6 7 6 6 5 6 5

waft a - gain waft waft a - gain the moments of de - light - - the moments

for.

of de - light

Returning pleasures banish woe.

As ebbing streams re - cruit - ed flow, and day succeeds the night, re -

- turning pleasures banish woe as eb - bing streams re - cruit - ed flow and day succeeds the

night and day - - succeeds the night and day suc - ceeds the night. Da Capo

Chorus

Viol: 1^o **Allegro**

Viol: 2^o

Viola

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Basso

Tutti Bassi

Let none despair, let none despair, relief may come tho' late

Let none despair, let none despair, relief may come tho' late

Chorus Allegro

Let none despair let none despair relief may come tho'

pair relief may come tho' late let none despair let none despair relief may come

Let none despair relief may

Violonc:

late let none de spair And Heav'n can snatch us from the verge of
tho' late And Heav'n can snatch us from the verge of Fate
come tho' late
Let none de spair let none de spair re - lief may

4 3 Tutti 2 6 6 6

Fate
Let none despair re -
And Heav'n can snatch us from the verge of Fate
come tho' late Let none despair Let none de -

4 3 7 6 Violonc: Tutti 6 2

relief may come tho' late

And Heav'n can snatch us from the verge of Fate

Violonc: Tutti

6 b7 6 6 5 7 6

re - lief may come tho' late

And Heav'n can snatch us from the verge of Fate

come - - - - - tho' late

Heav'n can snatch us from the verge of Fate

9 8 7 6 7

from the verge of Fate Let none despair Let none de-
from the verge of Fate Let none de-
Let none de-
Tutti
4 6 8 6 8 6 4 2

spair And Heav'n can snatch us from the verge of Fate from the verge of
And Heav'n can snatch us from the verge of Fate from the verge of
spair let none de- spair re- lief may come tho'
6 5 6 4 7 8

fnatch and Heav'n can fnatch us from the verge of Fate and
 Fate and Heav'n can fnatch us from the verge of Fate and fnatch
 Fate and Heav'n can fnatch us late and Heav'n can fnatch us

7 6 4 7 Violonc: 6

heav'n can fnatch us from the verge of Fate
 us from the verge of Fate and Heav'n can fnatch us
 from the verge of Fate from the verge of Fate and Heav'n can fnatch us
 And Heav'n can fnatch us from the verge of

6 6 5 2 4 6 Tutti 7 6 6

and Heav'n can snatch us from the verge of Fate from the verge of Fate let none despair

from the verge of Fate - - - - - and Heav'n can snatch - - - us

from the verge of Fate let none despair

Fate let none despair relief may

Violonc: Tutti 4 3 6 Violonc: Tutti. 6

relief may come tho' late may come tho' late let none def

from the verge of Fate - - - - - of Fate let

let none despair

come tho' late may come may come tho' late

5 6 7 7 6 4 6 7 6 4 3 6 Org:

Musical score for page 54, featuring vocal and organ parts. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes vocal staves and organ accompaniment. The lyrics are: "pair let none def pair re-lief may none despair let none def pair let none despair let none despair". The second system continues the vocal and organ parts with lyrics: "come tho late may come may come tho late let none def pair relief may come may come tho late let none def re-lief may come tho late let none def late may may come tho late let none despair". The organ part is marked "Org:" and includes figured bass notation. The score concludes with a "Tutti" marking and a final organ chord.

pair let none def pair re-lief may
 none despair let none def pair let none despair let none despair
 let none despair
 let none despair Tutti let none despair relief may come tho
 Org: 6 4 6 2 4 # 6 # 6 # 7 6 4
 come tho late may come may come tho late let none def pair
 relief may come may come tho late let none def
 re-lief may come tho late let none def
 late may may come tho late let none despair
 Org: 6 4 2
 Tutti

let none deſpair let none deſpair re - lief may come tho`

- pair relief may

- pair relief may

- pair relief may come may come - thg late may come

6 Org Tutti 6 6 6 7 6

late may come tho` late and Heav'n can ſnatch us from the verge of Fate and Heav'n can

come may come tho` late and Heav'n can ſnatch us from the verge of

come may come tho` late and Heav'n can ſnatch us from the verge of

may come tho` late

6 6 6 b7 6 4 b7 6 4

snatch us from the verge of Fate from the verge of Fate, and Heav'n can
 snatch us from the verge of Fate from the verge of Fate, and Heav'n can
 Fate and Heav'n can snatch us from the verge of Fate, and Heav'n can
 and Heav'n can snatch us from the verge of Fate and Heav'n

b7 6 2 6 6
 4 4 5

snatch us from the verge of Fate and Heav'n can snatch us from the verge of Fate.
 snatch us from the verge of Fate and Heav'n can snatch us from the verge of Fate.
 snatch us from the verge of Fate and Heav'n can snatch us from the verge of Fate.
 can snatch us Heav'n can snatch us from the verge of Fate.

2 7 6 2 6 4 3
 4 3 4 4 6 4 3

Scene 4th. IÖLE and Æchalian Virgins led Captive.

IÖLE

Ye faithfull followers of the wretched I - Ö - LE, your bonds fit
 heavier on me than my own, unhappy Maids! my Fate has drag'd you down;
 like some vast Pile that crushes with its fall the neighb'ring Domes and spreads wide ruin
 1st Oech:
 round it. You are our Mistrefs still Alas! E - RASTIA Cap - ti - vi - ty
 like the destroyer Death, throws all distinctions down and Slaves are equal but
 IÖLE
 if the Gods relent and give us back to our lost Liber - ty Ah! me, how
 soon the flatt'rer Hope is ready with his Cordial! vain Expec - tation!
 No! a - dieu for ever ye finiling Joys and innocent de - lights, of youth and
 Liber - ty! fevere Re - membrance.

Larghetto Andante (58)

Viol: 1^o

Viol: 2^o

IOLE

Baffi

pia.

pp

Daughter of Gods! bright Liber-ty! with

Adagio

thee a thousand Graces reign with thee a thousand Graces reign a thousand Graces

A tempo

reign a thousand plea- - - - - fures a thousand pleasures crown thy train a thousand

Gra

ces a thousand pleasures a thousand pleasures crowd thy train

a thousand thousand Graces thousand pleasures crowd thy train thy

train and hail thee loveliest De - i - ty thee loveliest De - i - ty and hail thee loveliest

De - i - ty thee loveliest De - i - ty.

for.

f

No 35

fia. *tr.* *Adagio* *fia.* *8. Adg^o* *64*

Daughter of Gods! bright Liber

A Tempo

- - ty with thee a thousand Gra - ces a thousand Graces reign.

6 4 5 3 6 4 5 3 6 4 5 3 6 4

a thousand pleasures a thousand pleasures reign

6 8 6 6 8 6 6 6 6 6 6

a thousand graces reign

7 6 6 6 5 6

a thousand pleasures crowd thy train - - and hail thee loveliest De - ity thee

6 7 6 7 5 6 6 6 5

for. *hr.* *pia.* *hr.* *hr.*

lovely De_i-ty a thousand pleasures crowd

for. *pia.*

hr. *hr.*

Adagio

thy train and hail thee loveliest De_i-

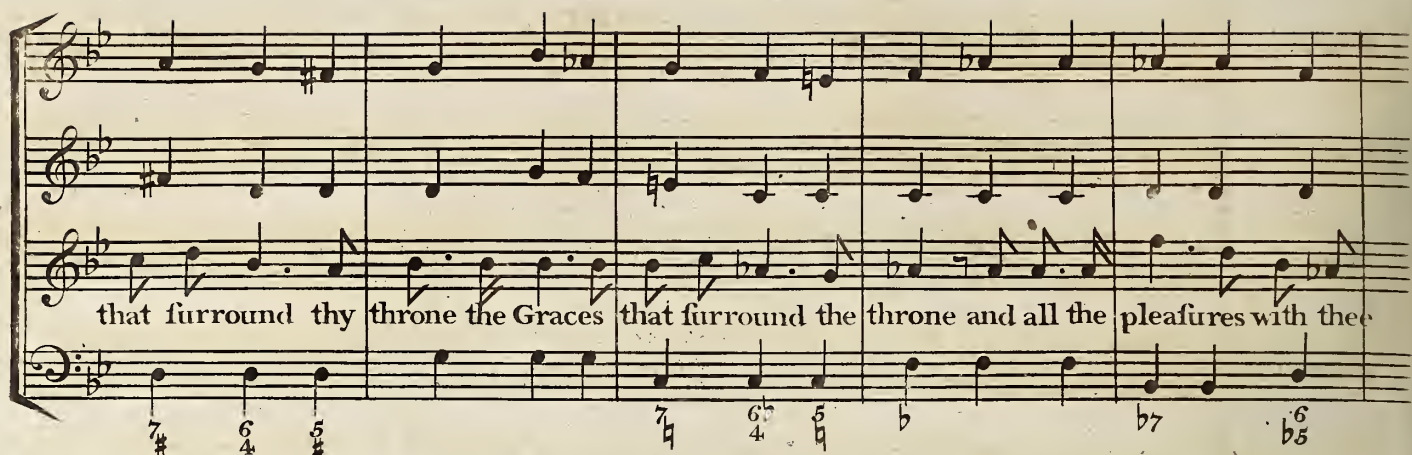
for. *hr.* *hr.* *hr.* *hr.* *hr.*

- - ty.

pia.

But thou a_las! hast wing'd thy flight the Gra_ces

pia.



that furround thy throne the Graces that furround the throne and all the pleasures with thee

7[#] 6⁴ 5[#] 7^b 6^b 5^b 6^b 7^b 6^b



gone and all the plea - - - - - fures remov'd for

6 6 7^b 6^b 6



fia.

Adagio

ever from my fight remov'd for e - - - ver from - - my fight.

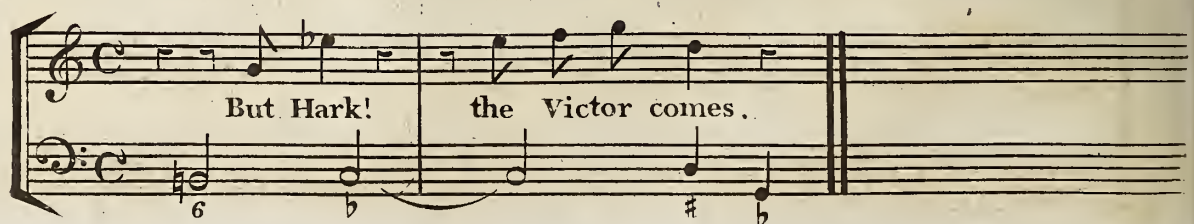
6⁴ 6^b 5 6 4 3 6



hr *hr* *hr* *hr* *8.*

Da Capo dal segno *8.*

IOLE



But Hark! the Victor comes.

6 6 # 6

MARCH (63)

Viol: 1^o

Viol: 2^o

Viola

Oboe 1^o

Oboe 2^o

Tromb: 1^a

Tromb: 2^a

Tymp:

{ Tutti
Bassi

Musical score for system (64), featuring eight staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The bottom staff contains figured bass notation: 5 6 7 8, 6, 6 5 6, 6, 6 5 6, 6 6.

Musical score for system (65), featuring eight staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The bottom staff contains figured bass notation: 6 6, 6, 3 3 3, 6 6 6, 6 5 3. The system concludes with a double bar line.

Scene 5th to them HERCULES and Attendants.

HERCULES

Thanks to the Powrs a-bove! but chief to Thee father of

Gods! from whose immortal Loins I drew my birth! now my long toils are

o'er and JUNO'S rage ap-peas'd with pleasure now, at rest, my various

Labours I re-view Oechalia's fall is added to my titles and points the rising

turning to IÖLE

summit of my Glory Fair Princess, weep no more forget these bonds in

IÖLE

Trachin you are free as in Oe-chalia Forgive me gen'rous Victor

if I fight, for my dead Father for my Friends my Country

will have its way I cannot yet forget, that such things were

and that I once en-joy'd them.

Viol: 1^o

Viol: 2^o

Viola

Larghetto e mezzo piano

IÖ LE

{ Tutti
Bassi

My Father! ah! methinks I

T.S.

Musical score for the hymn "The sword inflict the deadly wound". The score is written for voice and guitar. The voice part is on a single staff with a treble clef, and the guitar part is on a single staff with a bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "fee The sword inflict the deadly wound He bleeds he falls in a - go -". The guitar part includes various chords and a melodic line.

[illegible]

ground Dy - ing he bites the bloody ground Dy - ing he bites the bloo - - dy

Figured bass notation: 2 4 6 8 7 5 5# 6 9 8 6 7 6 6 4 #

ground My Father, ah! methinks I see the Sword inflict the dead - ly

pia.

Figured bass notation: 7 6 7

wound, He bleeds, he falls in ago - ny, Dying he bites the bloo - dy ground.

Adagio

Figured bass notation: 6 4 6 7 6 4 4 2 4 6 8 7 8 6 6 6 4 5

Viol: 1^o

Viol: 2^o

Viola

IOLE

Tutti Bassi

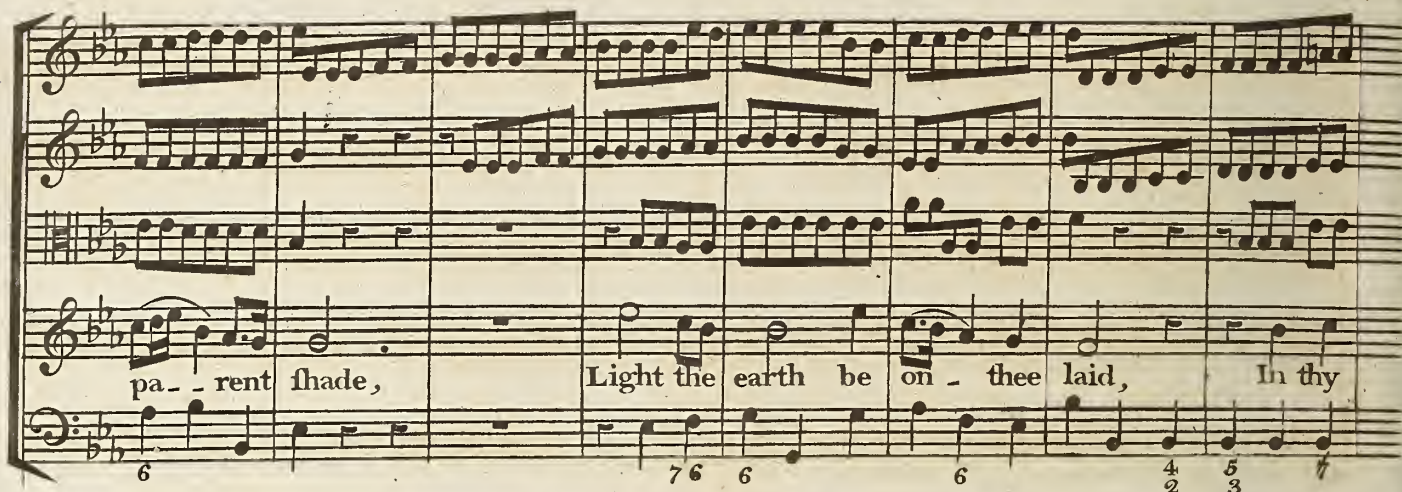
Larghetto e Piano

Figured bass notation: 5 5 5 5 6 6 4 3



Peaceful rest, peaceful rest dear pa - rent shade, dear

5 5 5 5 6 5 6



pa - rent shade, Light the earth be on - thee laid, In thy

6 7 6 6 6 4 2 5 3 7



Daughters pi - ous mind, all thy virtues all thy virtues live - enshrined,

8 7 8 7 8 6 4 5 3 2 4 6 6 4 5 6 6 3

Violonc:



In thy Daughters pi - ous mind all thy virtues all thy

6 6 6 6 7 6 4 5 6 7 6 7

Tutti

Virtues live en-thrind', In thy Daughters pi-ous mind, All thy

6 $\frac{2}{4}$ 6 $\frac{2}{4}$ 7 7 6 6 6

Virtues live en-thrind, Peacefull rest dear parent shade, In thy

6 6 4 3 5 6 6 b $b6 \frac{2}{4}$ 6

Daughters pi-ous mind, All thy Virtues live en-thrind.

b 6 7 b7 b6 b 7 7 b b6 b7 4b3 b b6 b 6 b

4 3 $b2 \frac{4}{4}$ $b6$ 6 $\frac{2}{4}$ 6 $\frac{2}{4}$ 6 b 6 7 b b $b6 \frac{5}{3}$ b

N^o 35

Scene 6th

HERCULES and Attendants.

HERCULES

Now farewell Arms! from hence the tide of Time shall

bear me gently down to Mellow Age. from War to Love I fly,

my Cares to lose in gentle DEJANIRA'S fond embrace.

Viol: 1^o e 2^o

HERCULES

Bafsi

The God of Battle

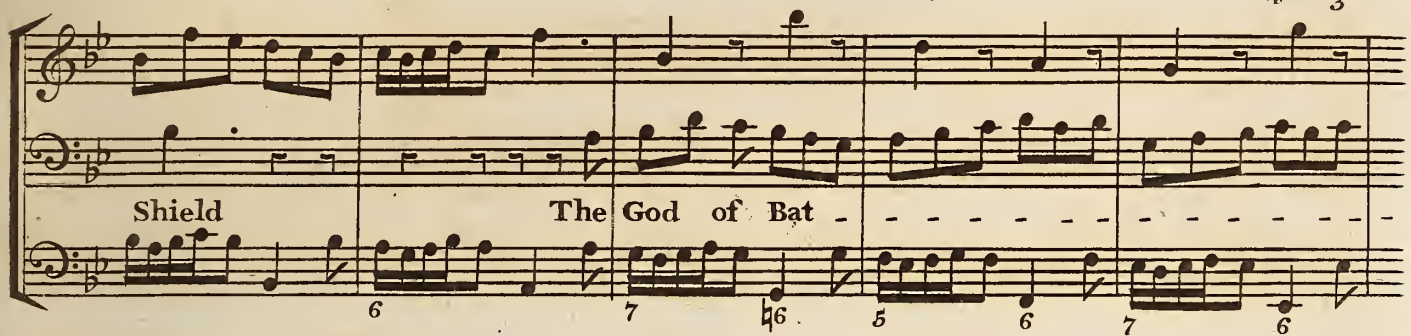
quits the bloody field, - And useless hang the glitt'ring Spear and Shield, The

T.S.



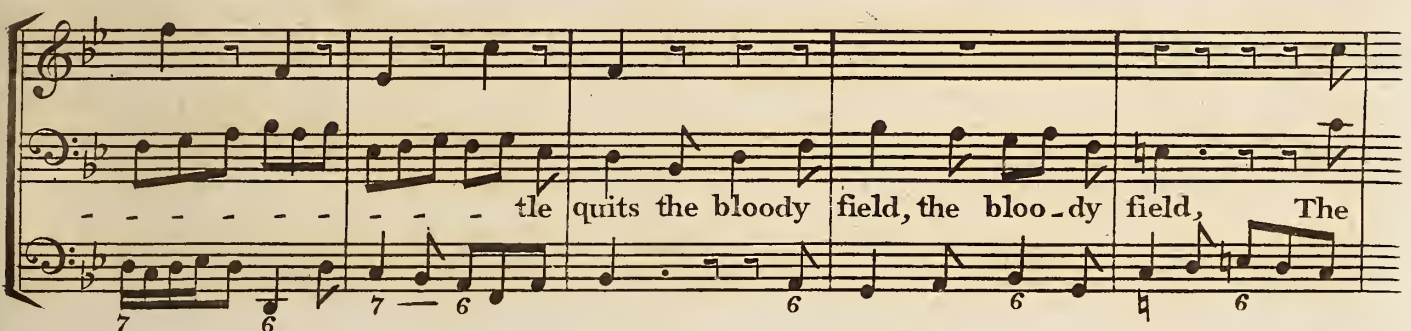
God of Battle quits the bloody field, And uselefs hang the glitt'ring Spear and

6 6 6 6 6 6 6 6 5 6 6 6 6 4 3



Shield The God of Bat - - - - -

6 7 6 5 6 7 6



- - - - - the quits the bloody field, the bloody field, The

7 6 7 6 6 6 6 6



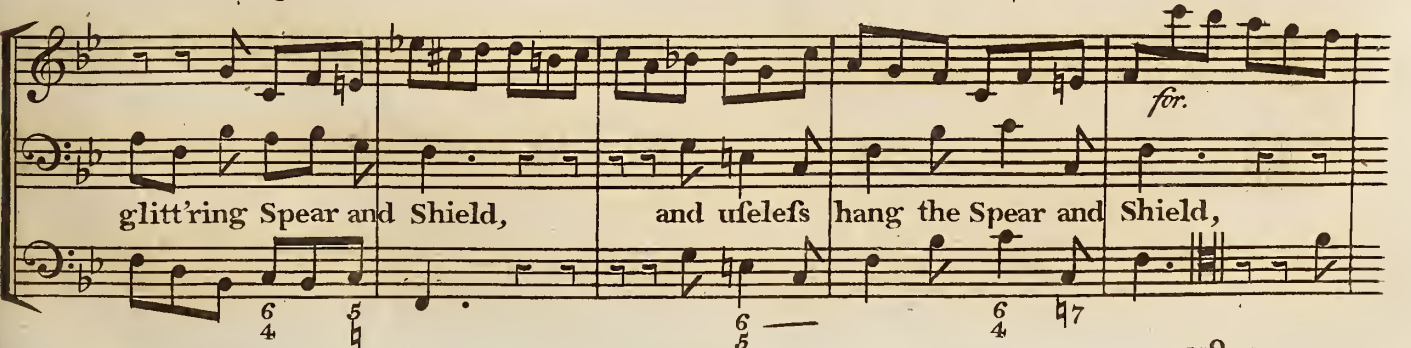
God of Battle quits the bloody field and uselefs and uselefs and

6 6 6 6 7 6 6 5 4 3 6



hang the glitt'ring Spear - - - - - the

6 4 6 5 6 2 4 6 7 6



glitt'ring Spear and Shield, and uselefs hang the Spear and Shield, for.

6 4 5 6 5 6 4 7

pia.
While all resign'd to conq'ring Beauty's charms, He

gives a loofe to love in CYTHAREA'S arms in CYTHAREA'S

arms While all resign'd to conq'ring Beautys charms He gives a loofe to

T.S.

love in CYTHAREA'S arms, He gives a loofe to love While

all resign'd to conq'ring Beauty's charms

to conqu'ring beauty's charms He gives a loofe to love

in CYTHAREA'S arms

in CYTHARE-A'S arms He

T.S.

gives a loofe to love in CYTHA-RE-A'S arms.

for.

Chorus

Trom: 1^aTrom: 2^a

Tympany

Oboe 1^oOboe 2^oViol: 1^oViol: 2^o

Viola

Canto

Alto

Tenore

Basso

{ Tutti
Bassi

Chorus

This musical score page, numbered (75), contains ten staves of music. The notation is complex, featuring various clefs (treble and bass), key signatures (one sharp), and a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into measures by vertical bar lines. The bottom staff includes a sequence of notes with a '6' below it, and two measures marked with a lightning bolt and the number '8'. The right side of the page features four instances of the text 'Crown with' followed by a musical notation element.

Crown with

Crown with

Crown with

Crown with

6

festal Pomp the day, Crown, crown with festal Pomp the day, be Mirth extravagant - ly

festal Pomp the day, Crown, crown with festal Pomp the day, be Mirth extravagant - ly

festal Pomp the day, Crown, crown with festal Pomp the day, be Mirth extravagant - ly

festal Pomp the day, Crown, crown with festal Pomp the day, be Mirth extravagant - ly

6 3 6 6 6

gay, bid the grateful Altars smoke, bid the Maids the Youth provoke, bid the Maids the Youth pro -

gay, bid the grateful Altars smoke, bid the Maids the Youth provoke,

gay, bid the grateful Altars smoke, bid the Maids the Youth provoke, bid the Maids the Youth pro -

gay, bid the grateful Altars smoke, bid the Maids the Youth provoke,

6 6 3 6 6 6 6 5

-voke to join the dance to join the Dance while Mufic's voice tells a -
 to join the dance while Mufic's voice tells a -
 -voke to join the dance to join the Dance while Mufic's voice tells a -
 to join the dance while Mufic's voice tells a -

8 8 8 8 6 5 8
 4 3

loud - - - our rapturous joys - - -

loud - - - our rapturous joys - - -

loud - - - our rapturous joys - - -

loud - - - our rapturous joys - - -

6 6 6 6

while Music's voice tells a-loud our rapturous joys,

while Music's voice tells a-loud our rapturous joys,

while Music's voice tells a-loud our rapturous joys, Crown with

while Music's voice tells a-loud our rapturous joys,

7 # 7 7 # 7 7 6 # 5 6 3 4 5 4 5 # 6 4 6

This musical score is for page 81 and consists of 14 staves. The top three staves are for vocal parts, with the first staff containing a melodic line and the others providing accompaniment. The next six staves are for instrumental parts, likely strings or woodwinds, with various rhythmic patterns and melodic lines. The bottom four staves are for a basso continuo or keyboard part, featuring a steady bass line with some melodic movement. The lyrics 'Crown with festal Pomp the day' are written across the staves, with some lines being repeated. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

Crown with festal Pomp the day

Crown with festal Pomp the day

festal Pomp the day

Crown with festal Pomp the

Crown - with festal Pomp the day be Mirth extravagant ly

Crown with festal Pomp the day Crown with festal Pomp the day be Mirth extravagant ly

Be Mirth extra_vagant ly gay Crown with festal Pomp the day be Mirth extravagant ly

day Crown with festal Pomp the day be Mirth extravagant ly

6 6 6 6 6 7 6 6 5

The musical score consists of 10 staves arranged in two systems of five staves each. The first system contains 9 staves, and the second system contains 10 staves. The first 9 staves are instrumental, featuring various melodic lines and rhythmic patterns. The 10th staff in the second system is a vocal line with lyrics. The lyrics are: "gay, be Mirth", "extravagant - ly gay,", and "extravagant - ly". The music is written in a key with two sharps (F# and C#) and a common time signature (C).

gay, be Mirth extravagant - ly gay, extravagant - ly

gay, be Mirth extravagant - ly gay, extravagant - ly

gay, be Mirth extravagant - ly gay, extravagant - ly

gay, be Mirth extravagant - ly gay, extravagant - ly

extravagant_ly be Mirth extravagant_ly gay, Bid the grateful Altars

extravagant_ly be Mirth extravagant_ly gay, Bid the grateful Altars

extravagant_ly be Mirth extravagant_ly gay, Bid the grateful Altars

extravagant_ly be Mirth extravagant_ly gay, Bid the grateful Altars

6

fnoke bid the grate - - - full Altars fnoke bid the grateful Altars
 fnoke - - - bid the grate - ful grateful Altars fnoke bid the grateful Altars
 fnoke - - - bid the grate - ful grateful Altars fnoke bid the grateful Altars
 fnoke bid the grate - - - full Altars fnoke bid the grateful Altars

6 6 6 6 5 8 6 6 6

finoke, *solo*

finoke, bid the Maids - the Youth's provoke to join the dance, bid the Maids - the

solo

finoke, bid the Maids - the Youth's provoke to join the dance, bid the Maids - the

finoke,

6 Piano .

8 $\flat 6$ 5 4 $\flat 3$ 1

Youth's provoke to join the dance, bid the Maids - the Youths - provoke to join the
 Youth's provoke to join the dance, bid the Maids - the Youths - provoke to join the

Chords and figures for the piano accompaniment:
 First measure: $\flat 6_4$ 5_4 4_2 $\flat 3_1$
 Second measure: 5_3 $\flat 6_4$ 7_5 $\flat 6_5$ 7_5
 Third measure: $\flat 6_4$ 5_3 — 6_4 5_3 6

This musical score is for a piano and voice piece. It features a grand staff with three staves for the piano (treble, middle, and bass clefs) and a single staff for the voice (treble clef). The key signature is D major (two sharps). The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The voice part enters in the third measure with the lyrics "Bid the Maids the Youths pro". The lyrics continue on the next line: "dance Bid the Maids - the Youths - provoke to join the dance." The score concludes with a double bar line and the initials "T. S." below the piano staff.

Bid the Maids the Youths pro - -

dance Bid the Maids - the Youths - provoke to join the dance.

dance Bid the Maids - the Youths - provoke to join the dance.

T. S.

voke to join the dance, Bid the Maids the Youths provoke to join the dance

While Music's voice, while Music's

While Music's voice

While Music's

8 8 8

While Music's voice tells a - loud a - loud tells a - - - loud - - -

voice tells tells a - loud a - loud tells a - - - loud - - -

voice tells tells a - loud a - loud tells a - - - loud - - -

voice, while Music's voice - - - - - tells a - - - loud - - -

our rapturous joys - - - - - While Music's

our rapturous joys - - - - - While Music's

our rapturous joys - - - - - While Music's

our rapturous joys - - - - - While Music's

6 6 5 7 7 6

voice tells a loud our rap-turous joys - - -

voice tells a loud our rap-turous joys tells aloud our joys - - while Music's

voice tells a loud our rap-turous joys tells aloud our joys - - while Music's

voice tells a loud our rap-turous joys - - -

7 7 6 7 4 3

tells a loud our raptu - rous joys .

voice tells a loud our rap - turous joys .

voice tells a loud our rap - turous joys .

tells a loud our rap - turous joys .

6 7 4 3 6 7 5 6 6 5 4 3

End of the First Part

Part the Second.

(94)

IÖLE and OECHALIANS.

Sinfonia

{Violino
1^o e 2^o

Viola

Allegro

Tutti Bassi

Piano accompaniment for the first system of the song, featuring treble, middle, and bass staves with complex rhythmic patterns and fingerings.

Piano accompaniment for the second system of the song, continuing the complex rhythmic patterns.

IOLE

Why was I born a Princess rais'd on high, to fall with greater ruin had the

Piano accompaniment for the vocal line, featuring treble and bass staves with lyrics.

Gods made me the humble Tenant of some Cottage I had been happy.

Piano accompaniment for the vocal line, featuring treble and bass staves with lyrics.

Viol: 1^o

Viol: 2^o

Viola

IOLE

Tutti Bassi

Violonc:

Larghetto Piano

Orchestral accompaniment for the first system of the song, featuring Violin 1, Violin 2, Viola, Basses, and Violoncello.

How blest the Maid ordain'd to dwell, With sweet content in humble

cell, How blest the Maid ordain'd to dwell, With sweet content in

humble cell From ci - ties far - re - mov'd How blest the Maid

5

or - dain'd to dwell in hum - ble cell from ci - ties far re -

A musical score for the song "The Rose Tree" in G major (one sharp). The score is written for four staves. The first two staves are for the vocal melody, featuring a treble clef and a key signature of one sharp. The third and fourth staves are for the piano accompaniment, with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth-note runs in the first two staves. The piano accompaniment consists of a simple bass line with eighth notes and rests. The score includes a tempo marking "Allegretto" and a time signature of 6/8. The lyrics "The Rose Tree" are written below the piano part. The score is marked with "5" at the beginning of the first two staves and "6" at the beginning of the piano part. The score ends with a double bar line and a repeat sign.

The Shepherd's Song
 Thomas Haydon

Pianifs

By murm'ring rills on verdant plains, To tend the flocks

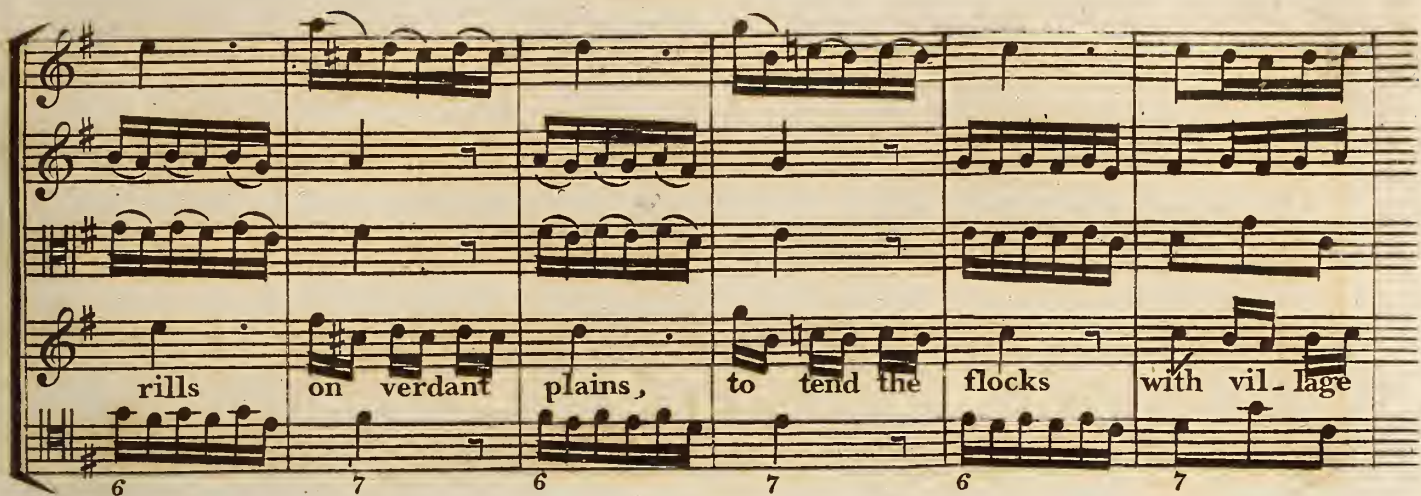
6 6 7 6 7 6

with vil-lage fwains By ev'-ry fwain be-lov'd, By ev'-ry fwain

By ev'-ry fwain be-lov'd, by ev'-ry

ev'-ry fwain by ev'-ry fwain by ev'-ry

ev'-ry fwain be-lov'd, How blest the Maid by murm'ring



First system of musical notation. It consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music is in G major (one sharp). The lyrics are: "rills on verdant plains, to tend the flocks with vil- lage". Below the staves, there are fingerings: 6, 7, 6, 7, 6, 7.



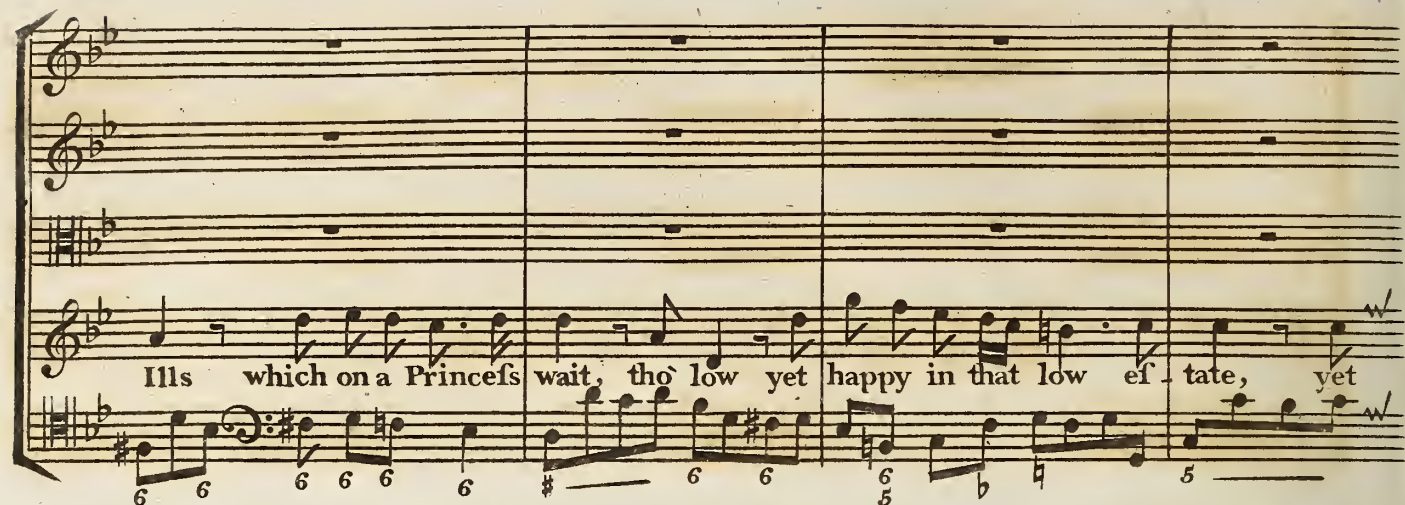
Second system of musical notation. It consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music is in G major. The tempo marking "Adagio" is centered above the staves. The lyrics are: "fwains. By ev'- ry fwain by ev' - - ry fwain be - lov'd." Below the staves, there are fingerings: 6, 6, 6, 6, 6, 4, 5, 6.



Third system of musical notation. It consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music is in G major. The lyrics are: "fwains. By ev'- ry fwain by ev' - - ry fwain be - lov'd." Below the staves, there are fingerings: 6, 7, 6, 6, 6, 7, 5, 6.

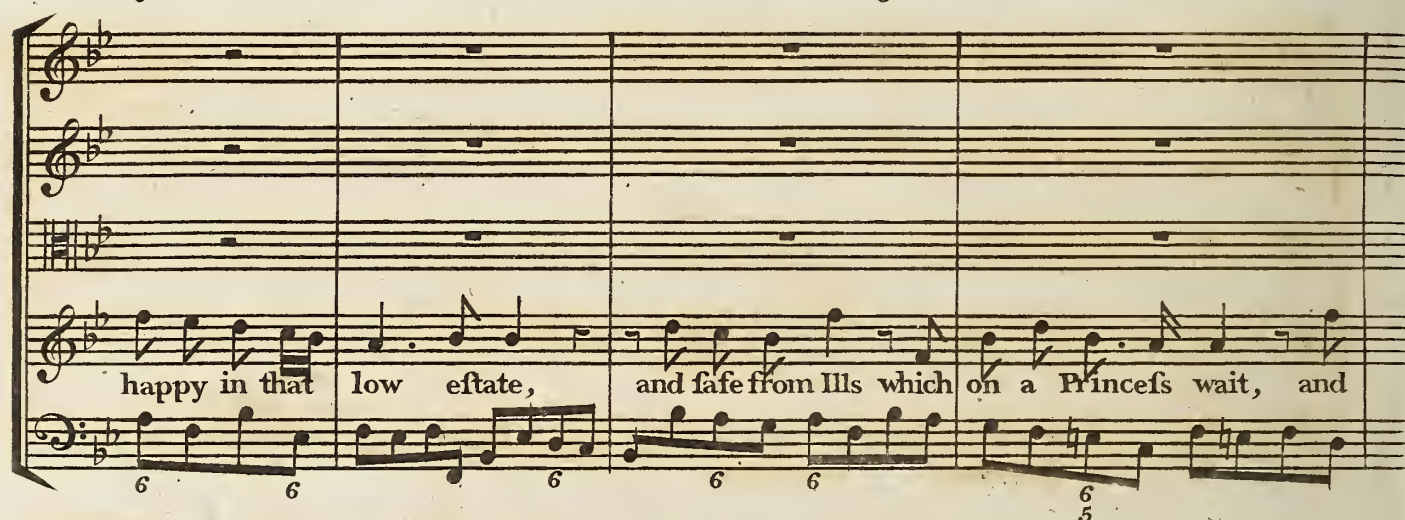


Fourth system of musical notation. It consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music is in G major. The tempo marking "Andante Larghetto" is centered above the staves. The lyrics are: "Tho' low yet happy in that low estate, and safe from". Below the staves, there are fingerings: 6, 6, 6, 6, 6, 4, 2, 4, 6, 6.



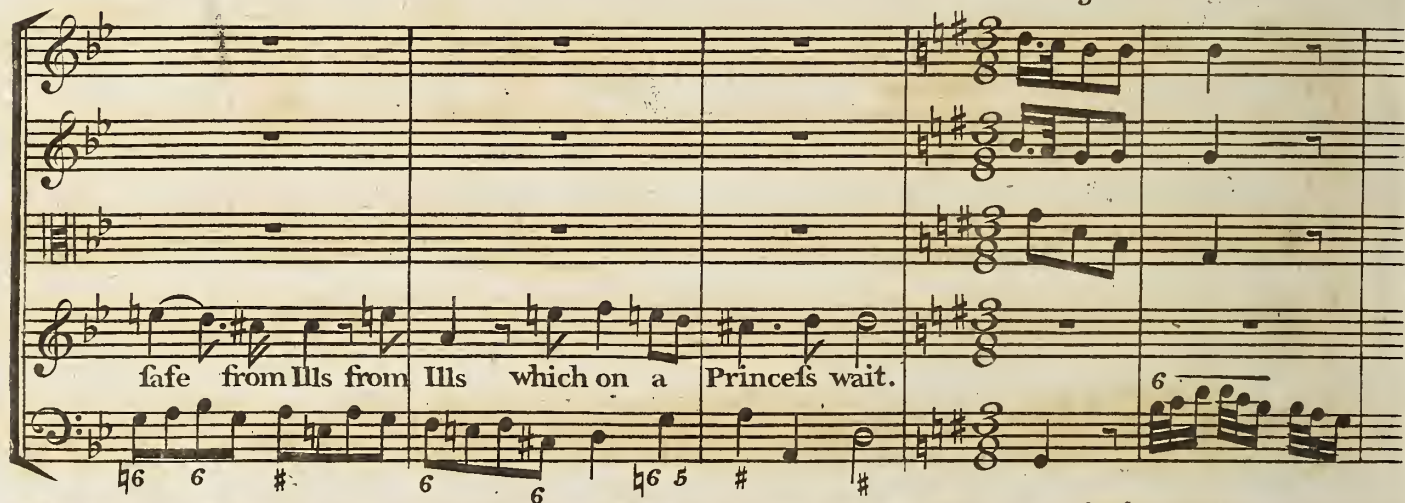
Ills which on a Princess wait, tho' low yet happy in that low estate, yet

6 6 6 6 6 6 6 6 6 6 5



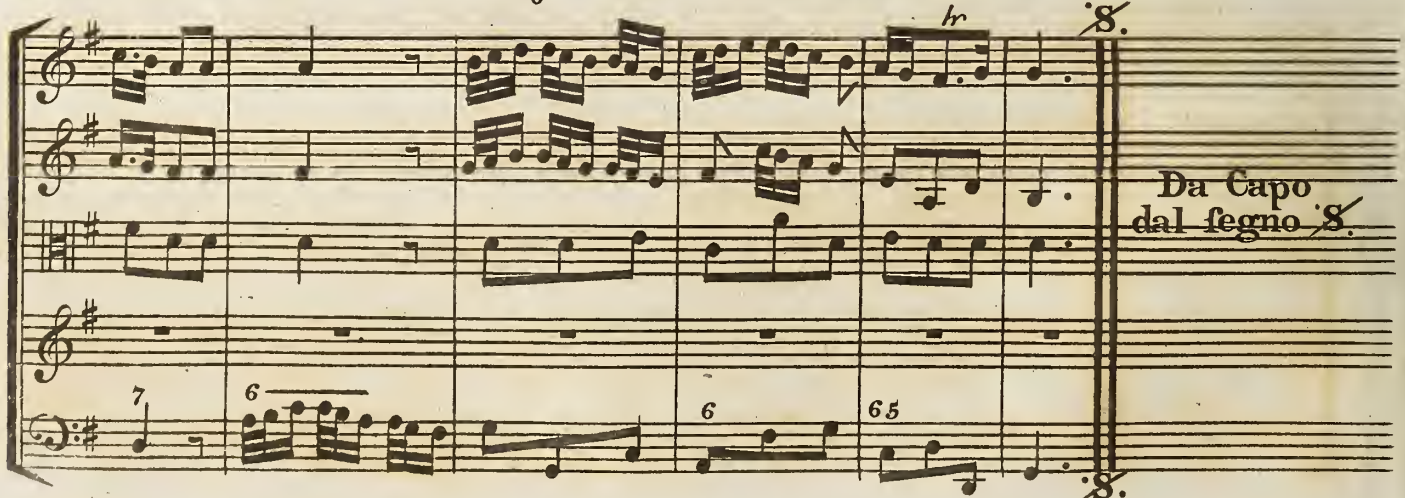
happy in that low estate, and safe from Ills which on a Princess wait, and

6 6 6 6 6 6 6 5



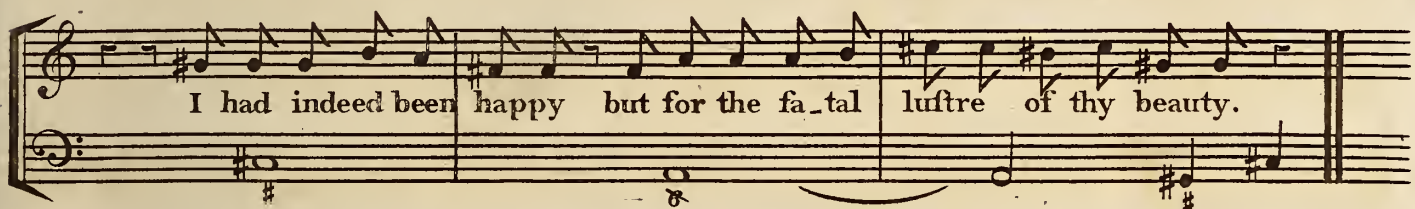
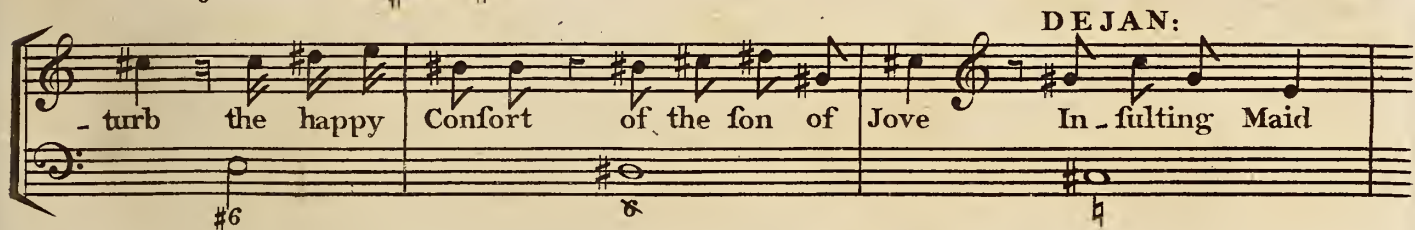
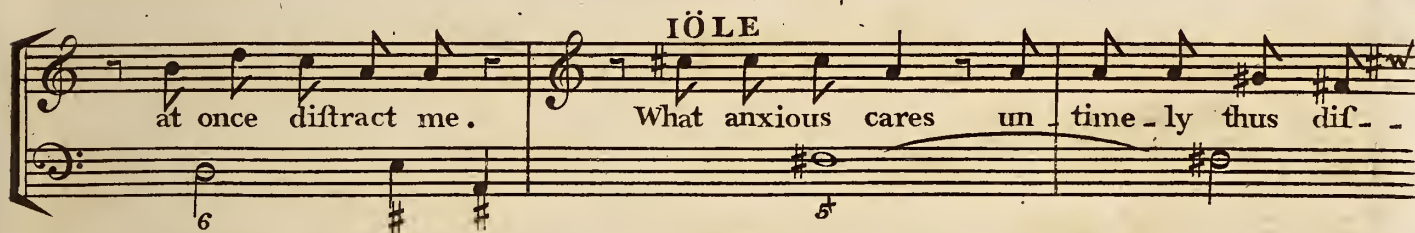
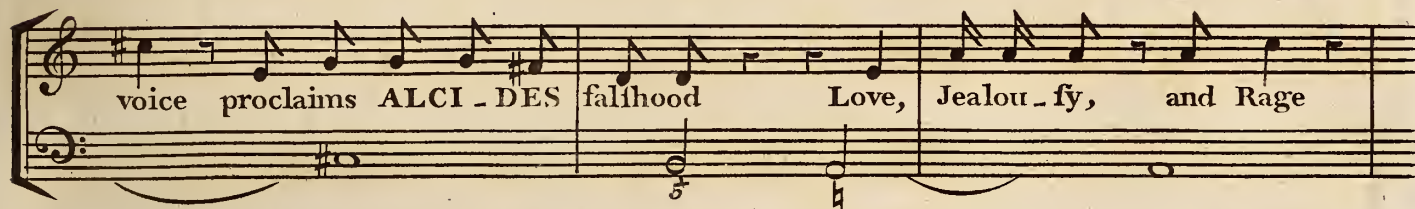
safe from Ills from Ills which on a Princess wait.

6 6 6 6 6 6 6 5



Da Capo dal segno 8.

7 6 6 6 5 8.

Scene the 2^d to her DEJANIARADEJANIARA
(afide)Viol: 1^oViol: 2^o

DEJANIARA

Baffo



Sorrors liv'ry wears our passions take the Fair ones part the fair ones part the fair - - -

ones part When Beauty Sorrow's liv' ry wears our Paffion's

take the fair one's part, our passions take the fair one's part.

Love dips his arrows in her tears, and sends them

pointed to the heart pointed to the heart Love dips his arrows in her

Mez: f

fia.

tears and sends them and sends them sends them poin

ted and sends them pointed to the heart.

*Da Capo
dal segno* ♩

DEJAN.

IÖLE

Whence this unjust sus-picion Fame of thy beauty (so Report in

form me) first brought AL-CIDES to Oecha-lia's Court He saw, he

lov'd, he ask'd you of your Father his suit re-jected in Revenge he

levell'd the haughty Town and bore away the spoil but the rich Prize for which he

IÖLE

fought and conquer'd was IÖLE Ah! no! it was ambition not flighted love that

laid Oe-chalia low, and made the wretched IÖLE, a captive Report that in the garb of

Truth disguises the blackest falsehood has abused your Ear with a forged tale, but O! let me con.

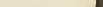
- jure you for your dear peace of mind beware of Jealousy.

Viol: 1º

Viol: 2^o

IOLE

Andante



IÖLE

Bafso

[illegible]

8.

Mez: pia.

Ah! - - -

Ah! think what Ills the jealous

8.

6 3 6 6 6 6 6 5 5

Pianifs...

prove A-dieu to Peace Adieu to Love adieu to Peace adieu to

Violonc: Pianifs

Love, Ex- chang'd for end- less pain, for end- less pain ex-

6 8 6 8 # b5 b 6 6 6 7 # 6

chang'd for endless pain.

6 8 6 6 6 6 6 4 # 5 for.

Mez: for.

Ah!

6 6

fua.

Ah! think what Ills the jea- lous prove, Adieu to peace, adieu to

fua.

6 b7 6 5 3 6 b7 6 5 3 6

love adieu to peace adieu to love Exchang'd for end - less

pain for end less end less pain ex - chang'd - - for end - less end - less

pain with end - - less pain, ex - chang'd - - - - -

for end - less pain, for

end - - - less pain, exchang'd

Adagio

exchange'd exchange'd for

For

endless pain.

With Ve - - nom

Piano

fraught the Bo - - som dwells, and ne - - ver ceas - - ing

Dis - cord dwells, and ne - - ver ceas - - ing Dis - cord dwells, where

Musical score for the song "The Boffins" from "The Boatswain's Mate". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "Harmony should reign the Boffins swell with". The Soprano and Alto parts have a melodic line with many eighth and sixteenth notes. The Tenor and Bass parts have a more rhythmic line with quarter and eighth notes. The Bass part includes the instruction "Violonc: fua." at the end.

Violonc: *pia.*

ve - nom fraught

A musical score for the song "The Rose Tree". The score is written for four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor), and the fourth staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics "The Rose Tree" are written above the vocal staves. The lyrics "where Harmony should reign" are written below the piano staff. The piano accompaniment features a prominent bass line with octaves and chords. The score is marked with various musical notations, including notes, rests, and accidentals.

where Harmony should reign - with ve - - nom fraught the Bo - - som

Musical score for "The Shepherd's Song" by Thomas Haynes Bayly. The score is in G major (one sharp) and 4/4 time. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The lyrics are: "f wells and ne - ver ceaf - ing dif - cord dwells and". The piano part includes fingerings 6, 6, 6, b, and 2.

ne - ver ceaf - ing dif - cord dwells where Har - mony where

Adagio

For Harmo - ny should reign.

Da Capo dal segno 8.

DEJANIRA.

It is too fure that HERCULES is false.

Dejanira going out meets Lychas.

LYCHAS.

My God-like Master Is a Traytor, LYCHAS, Traitor to Hymen,

LYCHAS

Love and DEJAN - I - RA. ALCIDES false! impossi - ble.

Viol: 1^o
e 2^o

LYCHAS

Bassi

Andante Larghetto

T.S.

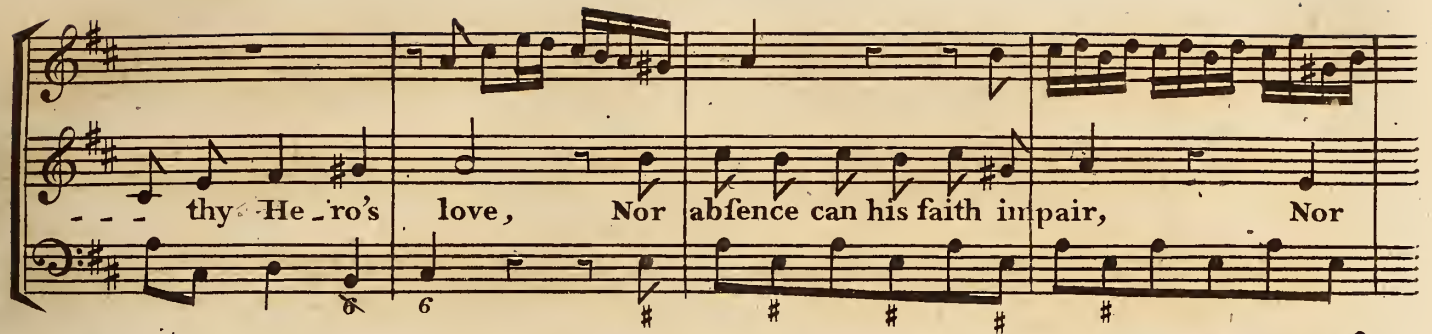
T.S.

As Stars that rise and disap-pear Still

fia.

in the same bright Circle move So shines unchang'd - - - unchang'd - - -

- - thy He - - ro's love So shines unchang'd - - - unchang'd - - -



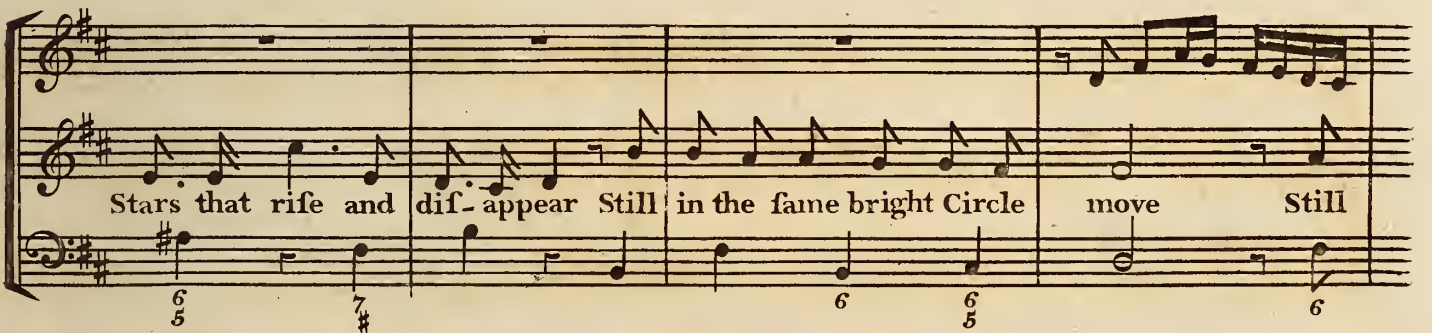
thy Hero's love, Nor absence can his faith impair, Nor



absence can his faith im-pair.



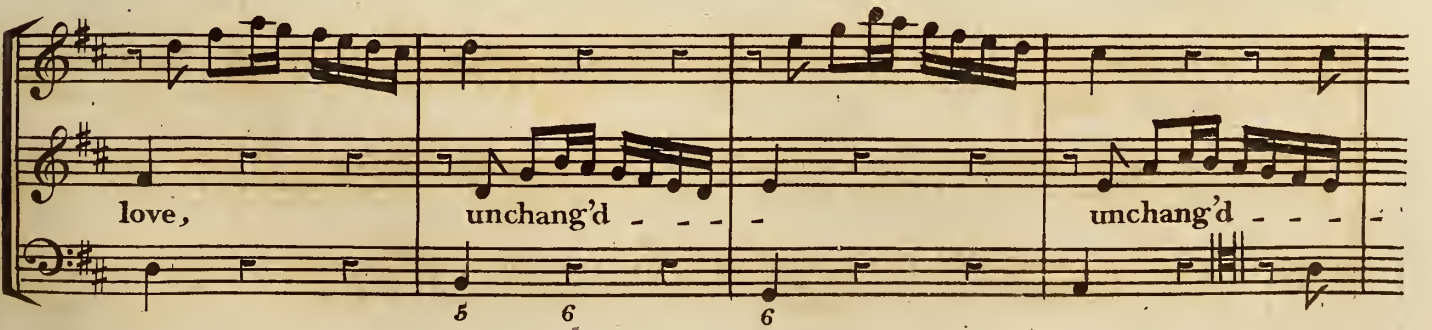
As Stars that rise and dis-appear, as



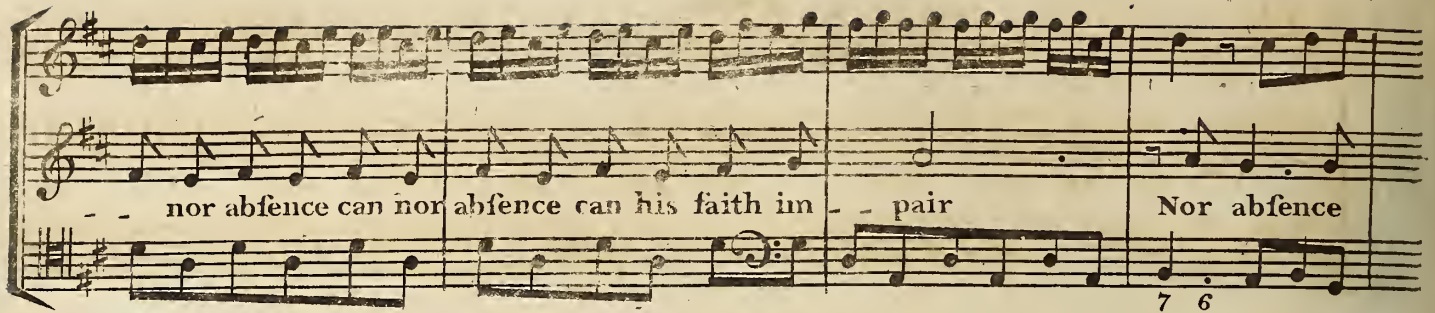
Stars that rise and dis-appear Still in the same bright Circle move Still



in the same bright Circle move, So shines un-chang'd - - - thy Hero's

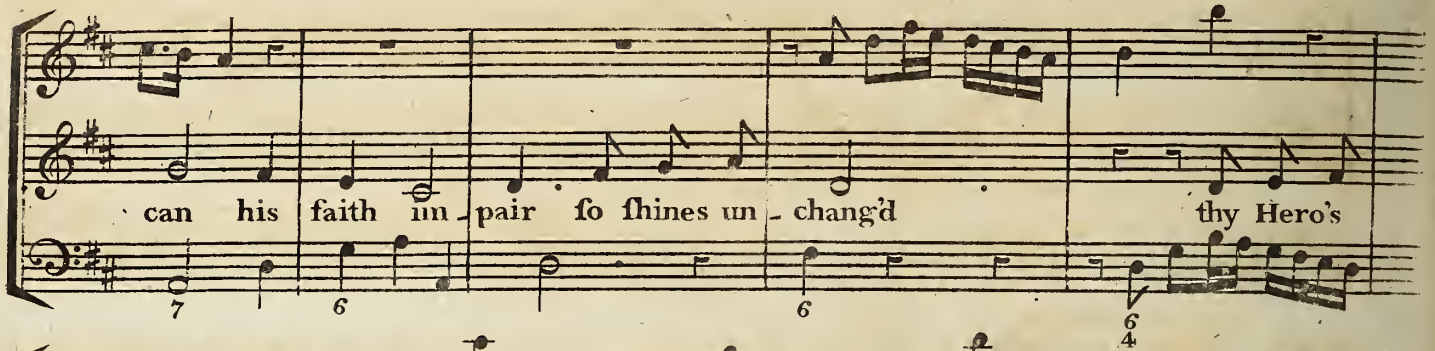


love, unchang'd - - - unchang'd - - -



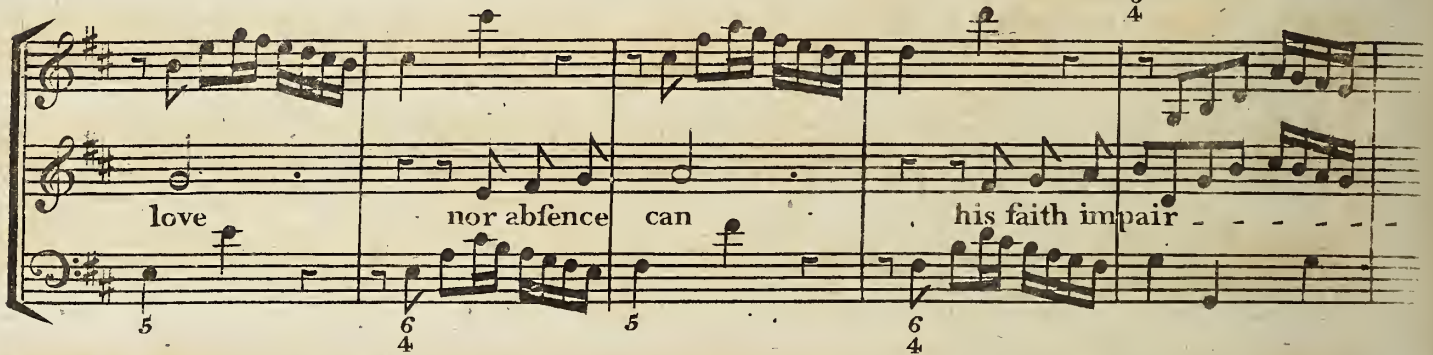
nor absence can nor absence can his faith in pair Nor absence

7 6



can his faith in pair so shines unchang'd thy Hero's

7 6 6 6 4



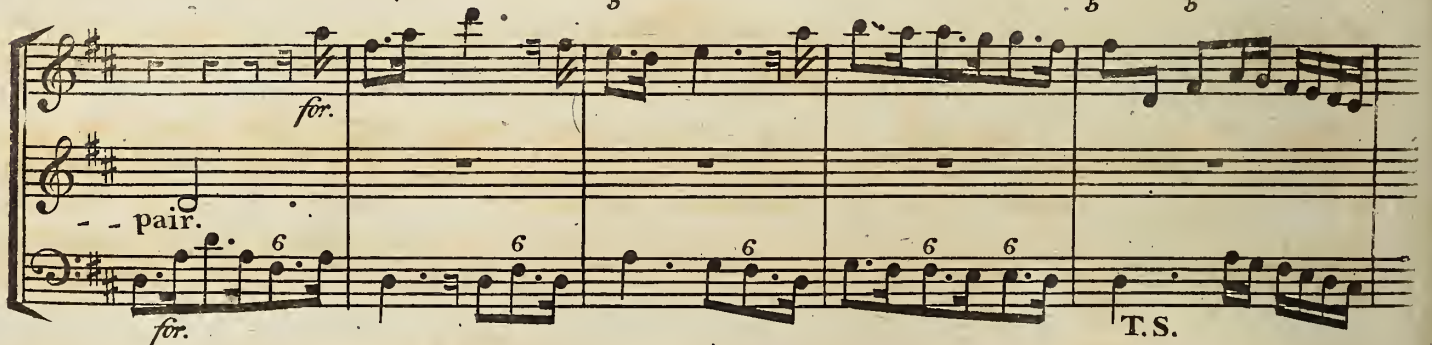
love nor absence can his faith impair

5 6 4 5 6 4



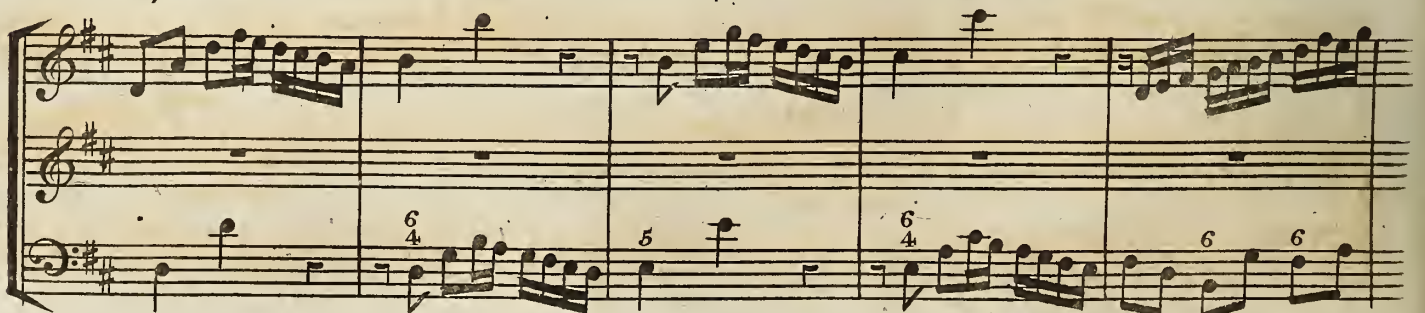
his faith in pair Nor absence can his faith in

6 7 7 6 5 6 5 5 4 3



for. pair. for. T.S.

6 6 6 6 6 6



6 4 5 6 4 6 6

The Breast where generous Valour dwells, in

Confrancy no lefs ex-cells no lefs ex-cells

the Breast where gen'rous valour dwells, in Constancy

Handwritten musical score for "The Song of the Larks". The score is written on three staves (treble, alto, and bass clefs) in G major (one sharp). The lyrics are: "no less ex - cells." The music features various ornaments, including trills (tr) and mordents (mr). The bass staff includes figured bass notation: #65, #, for. 7, 7, 6/4, and T.S. (Tutti). The piece concludes with a double bar line.

Da Capo
dal fegno.

Exit DEJAN:

DEJANIRA.

A musical score for a song. The title 'EXIT DESAN!' is written in a stylized font at the top right. The lyrics 'In vain you strive his falshood to disguise.' are written below the treble staff. The music is written on a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The melody is in the treble staff, and the bass staff contains a single note (F#) and a whole note (F#). The lyrics are: 'In vain you strive his falshood to disguise.'

LYCHAS

LYCHAS

This is thy work

accursed Jealoufy.

No 26

Chorus

Viol:1^o **Largo**

Viol:2^o

Viola

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Basso

Chorus

Tutti Bassi

Largo T.S.

pia. *for.* *pia.* *for.*

Jealousy! Jealousy! In - fer - nal Pest, In - fer - nal

Jealousy! Jealousy! In - fer - nal Pest, In - fer - nal

Jealousy! Jealousy! In - fer - nal Pest, In - fer - nal

Jealousy! Jealousy! In - fer - nal Pest, In - fer - nal

6 4 6 5 7

Pest. Tyrant of the human breast

Pest. Tyrant of the human

Pest.

Pest.

T.S. Org:

of the human breast Ty - rant
breast Ty - rant Tyrant of the human breast of - -
Tyrant of the human breast of the human breast of the human
Tyrant of the human breast of the human
Tutti 6 6 2 6
4 4 4 6

Tyrant of the human breast of the human
- - the hu - man breast
breast of the human breast Tyrant of the human breast
breast Ty - rant of the human breast Tyrant of the human
7 6 6 6 6 4
6 4

breast Tyrant of the human breast Jealoufy! In - fer - - nal

Tyrant of the human breast Jealoufy! Jealoufy! In - fer - - nal

of the human breast Jealoufy! Jealoufy! In - fer - - nal

breast Ty - - rant Jealoufy! Jealoufy! In - fer - - nal

Pest Tyrant Tyrant of the hu - man breast.

Pest Tyrant Tyrant of the hu - man breast.

Pest Tyrant Tyrant of the hu - man breast.

Pest Tyrant Tyrant of the hu - man breast.

How from flightest cau - fes bred, Dost thou lift thy ha - - ted

How from flightest cau - fes bred, Dost thou lift thy ha - - ted

How from flightest cau - fes bred, Dost thou lift thy ha - - ted

How from flightest cau - fes bred, Dost thou lift thy ha - - ted

6 6 6 6 5 6 5 6

head, Dost thou lift thy ha - ted head. Trifles light as float - ing

head, Dost thou lift thy ha - ted head. Tri - fles

head, Dost thou lift thy ha - ted head. Andante

head, Dost thou lift thy ha - ted head. Andante

6 7 6 Org.

air Tri-fles light as floa - - - - - ting air Trifles
light as floa - - - - - ting
Trifles light as floa - - - - - ting
Trifles

6 Tutti

Trifles Trifles light as floa - - -
air Trifles Trifles
air Trifles light as floa - - - - - ting air
light as floa - - - - - ting air

6 6 4 6 2 6 Org.

light as floa - - - - - ting air Trifles

Trifles light as floa - - - - - Trifles light as floa - - - - -

6 6 7 Tutti 4 Org. 6 Tutti 6

Tri - fles Trifles Tri - fles ftron - - gest

light as floa - - ting air light as floa - - ting air - - - ftron - gest

ting air ftron - - gest

ting air ftron - - gest

6 5 6 7 6 7 6 6

Nº 36

proofs to thee ap-pear Trifles ftron - gest proofs to thee ap - pear

proofs to thee ap-pear Trifles ftron - gest proofs to thee ap - pear Tri - fles

proofs to thee ap-pear Trifles proofs ap - pear - Trifles light as floa -

proofs to thee ap-pear Trifles ftron - gest proofs to thee ap - - pear

6 6 6 6 4 3 6 Org:

Trifles Trifles light as floa - - -

light as floa - - - ting air

ting air

Trifles light as floating air Tri - fles

6 5 6 6 2 5 Tutti 6 8 #

air - - - - - Tri - fles

Trifles Trifles light as floa - ting

Tri - fles Tri - fles light as floa - ting

light as floating air Tri - fles Tri - fles Tri - fles light as floa - ting

6 6 6 6 7 6 6

light as floating air - - - - - Trifles Trifles Tri - fles

air Trifles light as floating floa - - - - - ting air - - - - -

air Trifles light as floating air Trifles light as floating

air Trifles Trifles Trifles light as floa - - - - - ting air - - - - -

6 8 6 6 7 6 7 6 6

strongest proofs to thee appear Trifles light as floating air

strongest proofs to thee appear Trifles light as floating air

air strongest proofs to thee appear Trifles light as floating air

strongest proofs to thee appear Trifles light as floating air

6 5 7 # 6 5 # 6 5 5 6 5

strongest proofs to thee appear Jealousy! Jealousy! In-

strongest proofs to thee appear Jealousy! Jealousy! In-

strongest proofs to thee appear Jealousy! Jealousy! In-

strongest proofs to thee appear Jealousy! Jealousy! In-

2 4 6 8 7 5 # 7 7 7

A piano introduction consisting of eight staves. The first three staves contain a treble clef with a key signature of one sharp (F#) and a melody of eighth and sixteenth notes. The bottom five staves contain a bass clef with a key signature of one sharp (F#) and a supporting bass line. The music concludes with a double bar line.

Scene 2^d Enter HYLLUS.

HYLLUS
(aside)

A vocal line for the character Hyllus, consisting of a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "She knows my Passion, and has heard me breath my am'rous vows but". The music ends with a fermata over the final note.

A vocal line for the character Hyllus, consisting of a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "deaf to the soft plea, rejects my offer'd love, See, where she stands like fair Di". The music ends with a fermata over the final note.

A vocal line for the character Iole, consisting of a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "- a-na circled by her Nymphs Too well young Prince I guess the". The music ends with a fermata over the final note.

A vocal line for the character Iole, consisting of a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "cause that this way leads your steps Why will you urge a suit I must not hear." The music ends with a fermata over the final note.

Love finds no dwelling in that hapless breast where sorrow and her gloomy train re-

HYLLUS
fide. The stealing hand of all subduing Time may drive these black In-

-truders from their seat and leave the heav'nly mansion of thy bosom serene and

IÖLE
vacant to a foster guest And think'st thou I - ÖLE can e-ver

love the Son of **HERCULES**. whose Arms depriv'd her of Country, Father,

HYLLUS
Liberty. Impossible! I own the truths that blast my springing hopes yet Oh per-

-mit me charming Maid to gaze on those dear beauties that enchant my Soul and

IÖLE
view at least that Heav'n I must despair to gain. Is this is this the Son of

HERCULES for labours fam'd & hardy deeds of Arms O Prince exert thy

**Violini
Unifoni**

Allegro

IÖLE

Bafsi

Musical score for a song. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics are: "Banish Love from thy Breast, tis a Woman - ish guest, Banish". The music features various notes, rests, and a double bar line. There are also some markings like "6" and "p 6" below the bottom staff.

8.

Love from thy breast, 'tis a Woman - ish guest, Banish ba - - - nish

8.

ba - - - nish Love from thy breast, 'tis a Woman - ish guest fit

on ly mean thoughts to in - fpire -

fit on - ly mean thoughts to in - fpire.

Banish Love from thy

breast 'tis a Woman - ish guest Banish ba - nish ba -

nish Love from thy breast tis a Woman - ish guest Fit

on - ly mean thoughts mean thoughts to in - spire -

Fit

on - ly mean thoughts mean thoughts to inspire 'tis a Woman - ish guest

Fit on - ly mean thoughts

Fit on - ly mean thoughts mean

Adg°

for.

thoughts to inspire.

Bright glo-ry in-vites thee Fair honour ex-cites thee

Bright glo-ry in-vites thee Fair ho-nour ex-

-cites thee To tread in the steps in the steps of thy Sire To tread n the

steps in the steps of thy Sire. Bright

glo-ry the ho-nour in-vites thee excites thee to

Adagio *for.*

tread in the steps to tread in the steps in the steps of thy Sire,

Banish **Dal Segno S.**

HYLLUS

Forgive a Passion which resistless fways ev'n Breasts immortal.

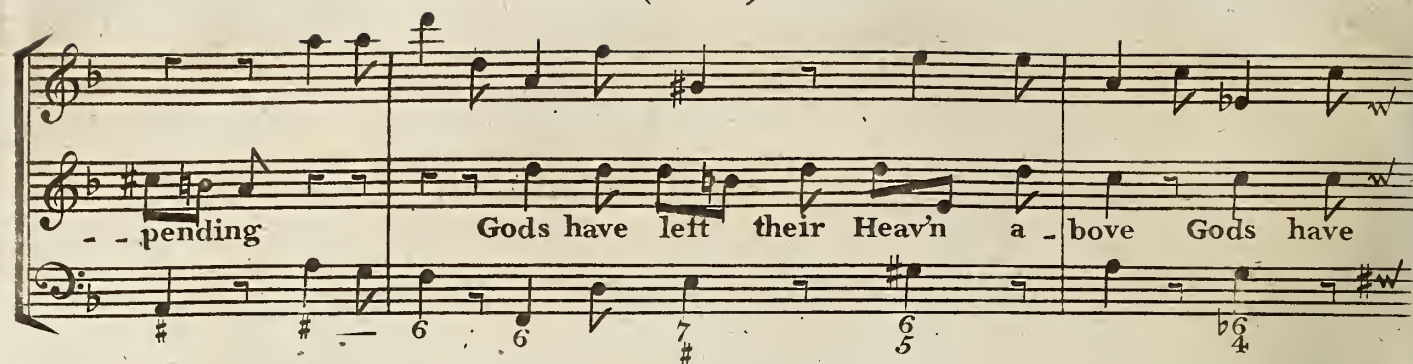
{ Violini
Unifoni

HYLLUS

Bassi

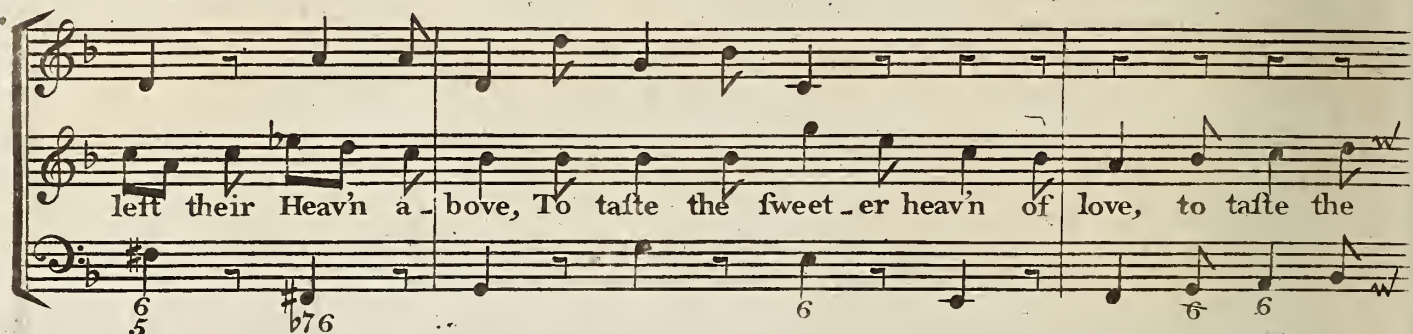
Siciliano Larghetto

From Coelestial feats descending Joys divine a while suf-



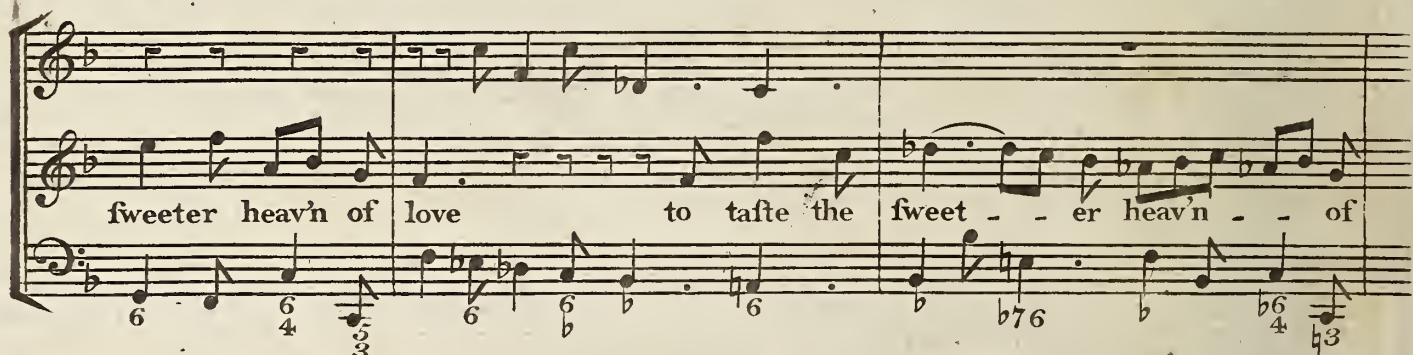
- - pending Gods have left their Heav'n a - bove Gods have

6 6 7 6 5 6 4



left their Heav'n a - bove, To taste the sweet - er heav'n of love, to taste the

5 6 7 6 6 6 6



sweeter heav'n of love to taste the sweet - er heav'n - of

6 4 3 6 6 6 6 7 6 6 4 3



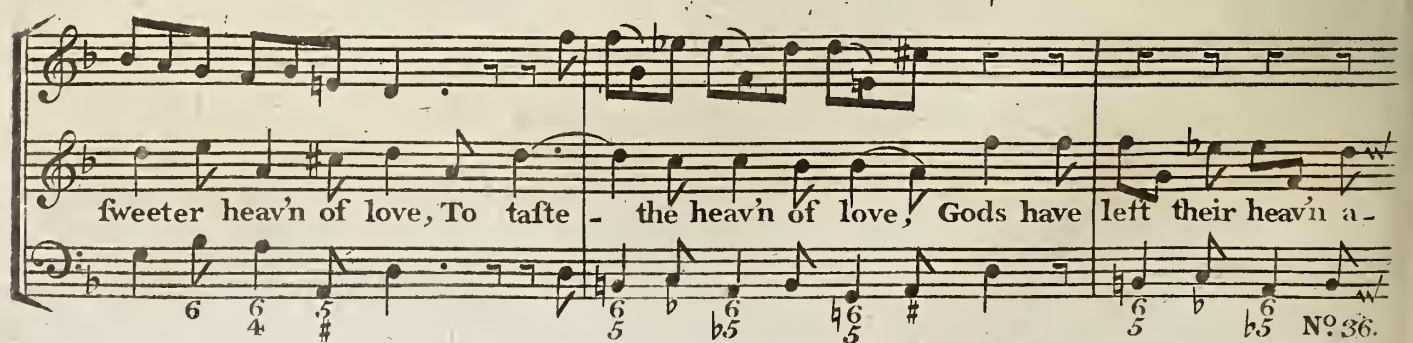
love From Coe - lestial feats de - scending Joys di - vine a - while suf -

6 2 4 6 6 4 5 6 7 6



- pending Gods have left their Heav'n above To taste the

6 5 6 5 6 5 6 7 6 7 6



sweeter heav'n of love, To taste - the heav'n of love, Gods have left their heav'n a -

6 6 5 6 5 6 5 6 5 6 5

bove, to taste the sweeter heav'n of love, To taste - - to taste the sweet -

6 5 6 4 3 6 6 6 4 2 4 6 5 7 # 6 4 5

Adagio *for.*
- - er heav'n of love.

6 4 5 # 6 4 6 5 7 6 # 5

Cease my

6 5 6 4 5 6 5 6 4 5 6 5 6 4 5 6

Passion then to blame Cease to scorn a God-like flame Cease to

6 6 8 6 6 7 6 6 6 6

scorn a God-like flame a God-like flame Cease to scorn a God-like flame Cease my

7 6 5 6 4 5 b6 6

Passion then to blame Cease to scorn a God-like flame. **Da Capo**

8 6 b6 6 8 8 6 6 6 4 5 #

Chorus

Viol 1^o

Viol 2^o

Viola

Andante

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Basso

Tutti Bassi

T.S.

Chorus Andante

Wan - - ton God of a - morous fires

Wish - es, Sighs and

Wan - - ton God of amorous fires

Wish - es, Sighs and

soft de - fires, All na - ture's Sons thy laws maintain, With - es, fighs,
soft de - fires, All na - ture's Sons thy laws maintain, With - es, fighs,

and soft de - fires, All Nature's sons thy laws - - - thy laws main - tain,
and soft de - fires, All Nature's sons thy laws - - - thy laws main - tain,

Wan - - ton God of a - - morous fires With - es Sighs

Wan - - ton God of amorous fires With - es Sighs

6 # 6 # 6 # 6 7 6

and soft desires, All Nature's fons, All Nature's fons thy laws - - - thy

and soft desires, All Nature's fons thy laws - - - thy

7 7 7 7 6 6 6 6 6 6 6 6

laws maintain, and swelling main,
 O'er liquid air, and swelling
 firm land, and swelling
 laws maintain and swelling main,
 main o'er liquid air Extends thy uncontroul'd and boundless reign, Ex-
 main o'er liquid air Extends thy uncontroul'd and boundless reign, Ex-
 Extends thy uncontroul'd and boundless reign, Ex-

6 4 4 5 # b 6 6 6 6 7 5 # 2 4 6 8

4 4 3 6 5 6 6 6 6 6

- tends thy uncontroul'd and bound-less reign, O'er li-liquid air,
 - tends thy uncontroul'd and bound-less reign, firm
 - tends thy uncontroul'd and bound-less reign, O'er li-liquid air,
 - tends thy uncontroul'd and bound-less reign, firm

and swelling main, and swelling main and swelling main firm
 land and swelling main firm
 and swelling main, firm land firm land firm
 land and swelling main and swelling main and swelling main firm

Land and fwelling main ex-tends thy boundless reign ex-tends thy un-con-

Land and fwelling main ex-tends thy boundless reign ex-tends thy un-con-

Land and fwelling main ex-tends thy boundless reign ex-tends thy un-con-

Land and fwelling main ex-tends thy boundless reign ex-tends thy un-con-

-troul'd and boundless reign, firm land - extends -

-troul'd and boundless reign, - extends -

-troul'd and boundless reign, - extends -

-troul'd - and boundless reign - O'er li- quid air and fwelling main ex-

No 37

thy uncontroll'd and boundless reign, Wan - ton God of a - morous
 thy uncontroll'd and boundless reign, Wan - ton God of a - morous
 thy uncontroll'd and boundless reign, Wan - ton God
 tends thy uncontroll'd and boundless reign, Wan - ton God

7 6 5 6 # 7 6 # 6

fires O'er liquid air and swelling main ex - tends thy
 fires O'er liquid air and swelling main ex - tends thy
 of am'rous fires O'er liquid air extends extends thy
 of am'rous fires O'er liquid air extends - - thy

6 6 6 6 6 5 5 6

uncontroul'd & boundless reign, extends thy boundless reign, extends thy boundless

uncontroul'd & boundless reign, extends thy boundless reign, extends thy boundless

uncontroul'd & boundless reign, extends thy boundless reign, extends thy boundless

uncontroul'd & boundless reign, extends thy boundless reign, extends thy boundless

6 5 6 6 4 # 6 8 6 7 5 6 8 6 7 5

reign extends thy uncontroul'd and boundless reign Wan - ton God of

reign extends thy uncontroul'd and boundless reign Wan - ton God of

reign extends thy uncontroul'd and boundless reign Wan - ton God of

reign extends thy uncontroul'd and boundless reign Wan - ton God of

6 6 7 5 # 6 6 # 6 6 # 6 #

- morous fires, O'er liquid air and fwelling main, Ex tends thy uncontrould &
 - morous fires, O'er liquid air and fwelling main, Ex tends thy uncontrould &
 - morous fires, O'er liquid air and fwelling main, Ex tends thy uncontrould &
 - morous fires, O'er liquid air and fwelling main, Ex tends thy uncontrould &

6 # 6 # 6 7 7 7 7 # 6 5 7 5 # 6

boundless reign.
 boundless reign.
 boundless reign.
 boundless reign.

6

DEJANIRA

Yes I congratulate your Titles swell'd with proud Oechalia's fall, but O! I
grieve to see the Victor to the vanquish'd yield, how Lost alas! how
fall'n from what you was, your Fame eclips'd, and all your Laurels blasted, Unjust re-
-proach! No, DEJANIRA, no! while glorious deeds demand a just ap-
plause.

Oboe 1^o e 2^oViol: 1^oViol: 2^o

Viola

HERCULES

Tutti Bassi

Allegro

Bassoons

unis

Tutti

(144)

hr

Bassoons

ALCIDE'S name in

p T.S. Tutti

latest sto - ry shall with brightest luf - tre shine shall with brightest luf - tre shine

shall with brightest luf - tre shine shall with bright

6 6 6 6

test lustre shine AL CIDE'S name in latest

7 6 7 8 # 6 # T.S.

sto-ry shall with brigh - - test lustre shine shall with brightest lustre shine.

Bassoons Tutti



AL CIDE'S name in latest story shall with brightest lustre shine

pia.

p T.S.

6 5 #

This system contains the first system of a musical score. It features five staves. The top four staves are for instrumental accompaniment, and the bottom staff is for the vocal line. The key signature has one sharp (F#). The lyrics 'AL CIDE'S name in latest story shall with brightest lustre shine' are written below the vocal staff. Performance markings include 'pia.' above the third staff and 'p' below the vocal staff. A 'T.S.' (Tutti Segno) marking is also present. Fingering numbers 6 and 5 are shown below the vocal staff, along with a sharp sign.



shall with brightest lustre shine with brightest lustre shine

hr.

6 6 6 6 6 5

This system contains the second system of the musical score. It features five staves. The top four staves are for instrumental accompaniment, and the bottom staff is for the vocal line. The key signature has one flat (Bb). The lyrics 'shall with brightest lustre shine with brightest lustre shine' are written below the vocal staff. A performance marking 'hr.' is above the vocal staff. Fingering numbers 6, 6, 6, 6, 6, and 5 are shown below the vocal staff.



with brightest lustre shine with brightest lustre shine

T.S.

6 b

This system contains the third system of the musical score. It features five staves. The top four staves are for instrumental accompaniment, and the bottom staff is for the vocal line. The key signature has one flat (Bb). The lyrics 'with brightest lustre shine with brightest lustre shine' are written below the vocal staff. A 'T.S.' (Tutti Segno) marking is at the beginning. Fingering numbers 6 and a flat sign are shown below the vocal staff.



AL-CIDE'S name in latest sto-ry shall with brightest

6 6 6 2 6 6

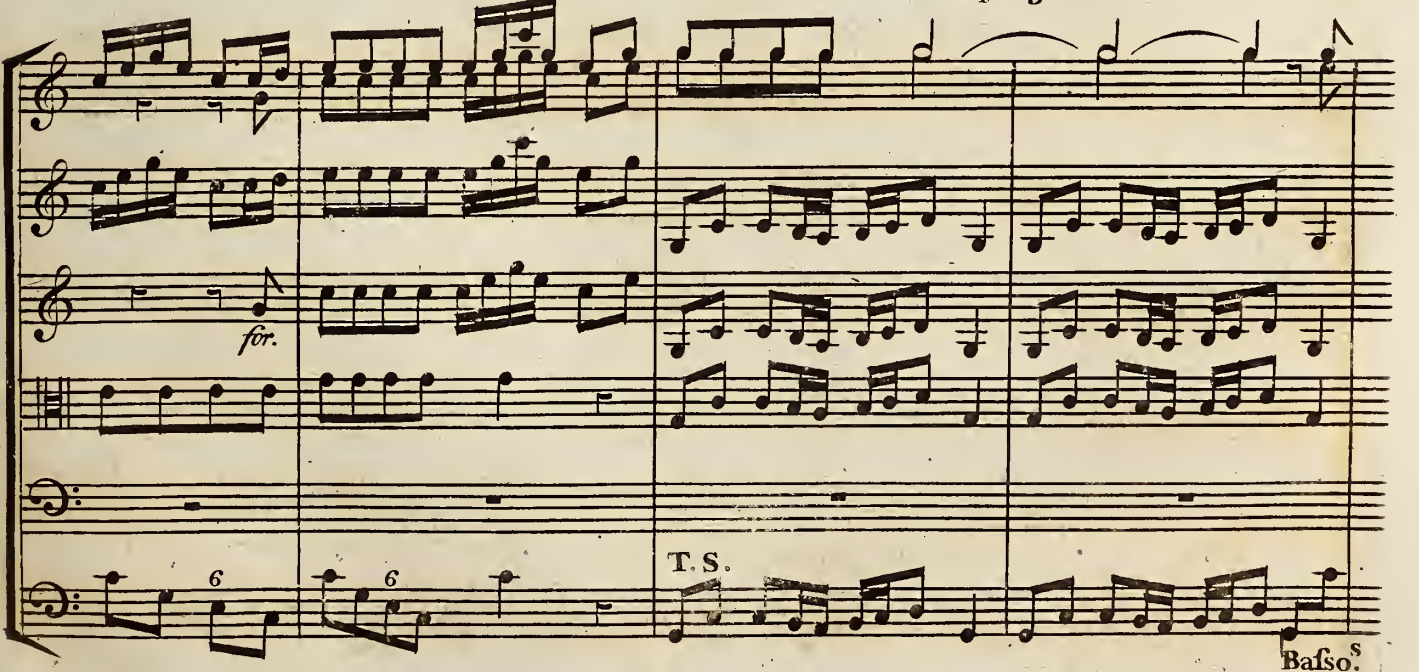
4 4



for. for. for.

lustre shine - - - shall with brightest lustre shine.

4 3 6 6 6 6 6 5 6 4 3 6 f



for.

T. S.

6 6

Basso.



First system of musical notation. It consists of five staves. The top staff has a treble clef and contains a series of sixteenth-note chords. The second and third staves have treble clefs and contain whole notes. The fourth staff has a treble clef and contains a series of eighth-note chords. The fifth staff has a bass clef and contains a series of eighth-note chords. The system ends with a double bar line and the letters "T.S." written above the staff.



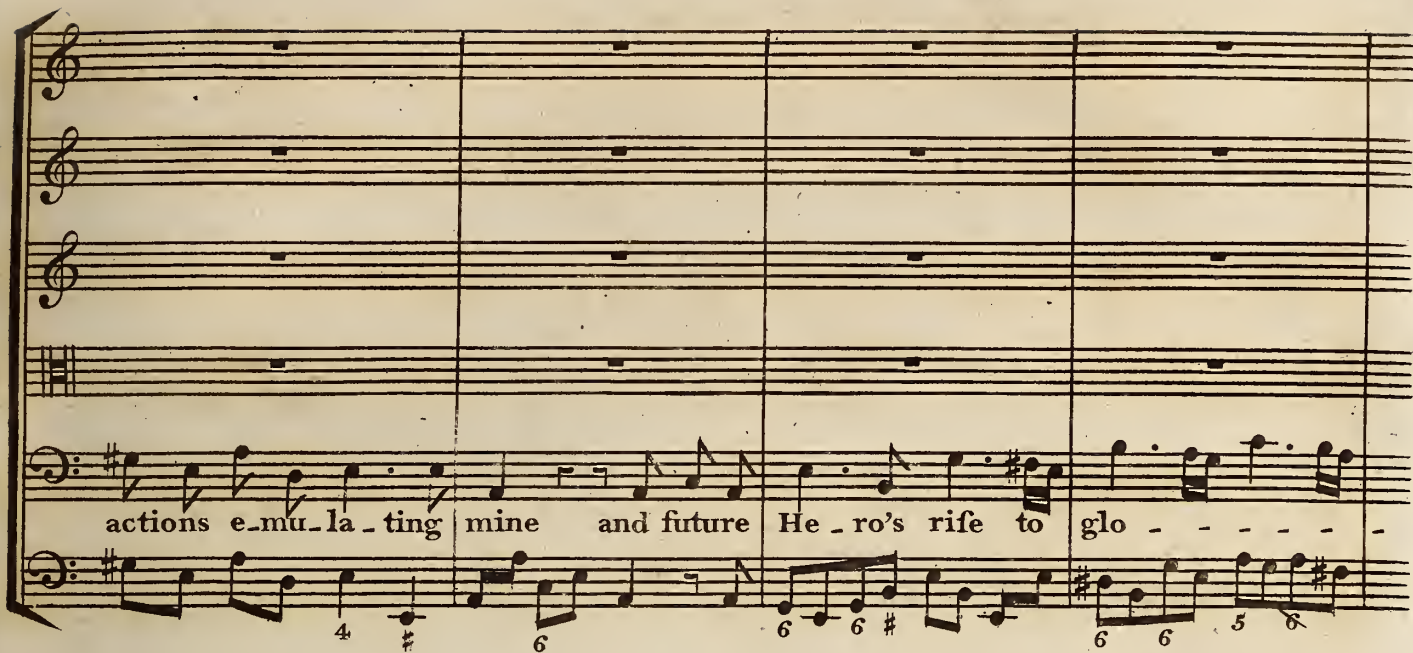
Second system of musical notation. It consists of five staves. The top staff has a treble clef and contains a series of eighth-note chords. The second and third staves have treble clefs and contain whole notes. The fourth staff has a treble clef and contains a series of eighth-note chords. The fifth staff has a bass clef and contains a series of eighth-note chords. The system ends with a double bar line and the letters "T.S." written above the staff.

And future He-ro's rife to glo - - - ry by



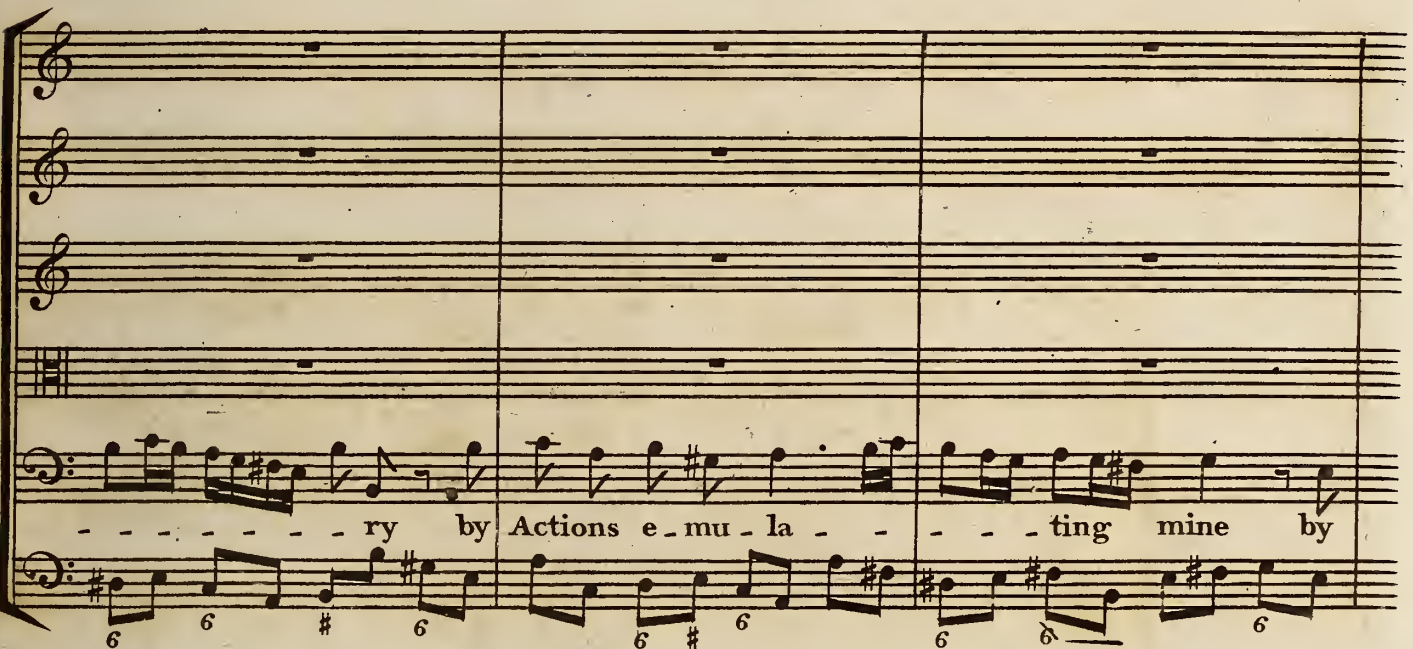
Third system of musical notation. It consists of five staves. The top staff has a treble clef and contains a series of eighth-note chords. The second and third staves have treble clefs and contain whole notes. The fourth staff has a treble clef and contains a series of eighth-note chords. The fifth staff has a bass clef and contains a series of eighth-note chords. The system ends with a double bar line and the letters "T.S." written above the staff.

Actions e - mu - la - ting mine by Ac - tions e - mu - la - ting mine by



actions e_mu-la_ting mine and future He_ro's rife to glo - - -

4 # 6 6 6 # 6 6 5 6



- - - - - ry by Actions e_mu-la - - - - - ting mine by

6 6 # 6 6 # 6 6 6 6



Ac_tions e_mu-la_ting mine. Da Capo al Segno S.

8 6 4 # S.

DEJANIRA

O glo - rious pat - tern of he - ro - ic deeds!

6

the mighty Warrior whom not JUNO'S hate nor a long series

of in - cessant labours cou'd e'er sub - due a Cap - tive Maid has conquer'd, O

2/4 6 b7

flame to Man - hood, O disgrace of Arms.

Viol: 1^o

Viol: 2^o

Viola

DEJAIRA

Bassi

Andante

6 6 6 6 6 6

8.

fua.

fua.

Refign thy Club and Lyon's

spoils And fly from War to female toils

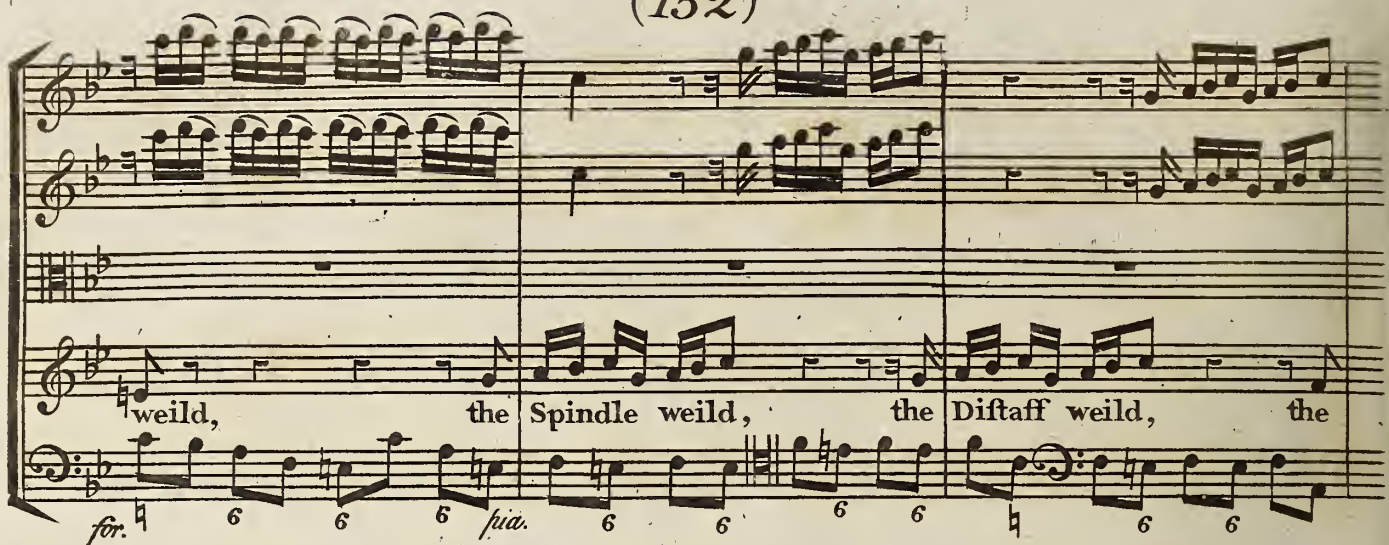
for.

Refign thy Club and Lyon's spoils And fly from War to female toils For the

fua.

glittering Sword & Shield the Spindle & the Distaff weild, the Spindle and the Distaff

Nº 37



weild, the Spindle weild, the Distaff weild, the

for. 6 6 6 *fin.* 6 6 6 6 6 6 6



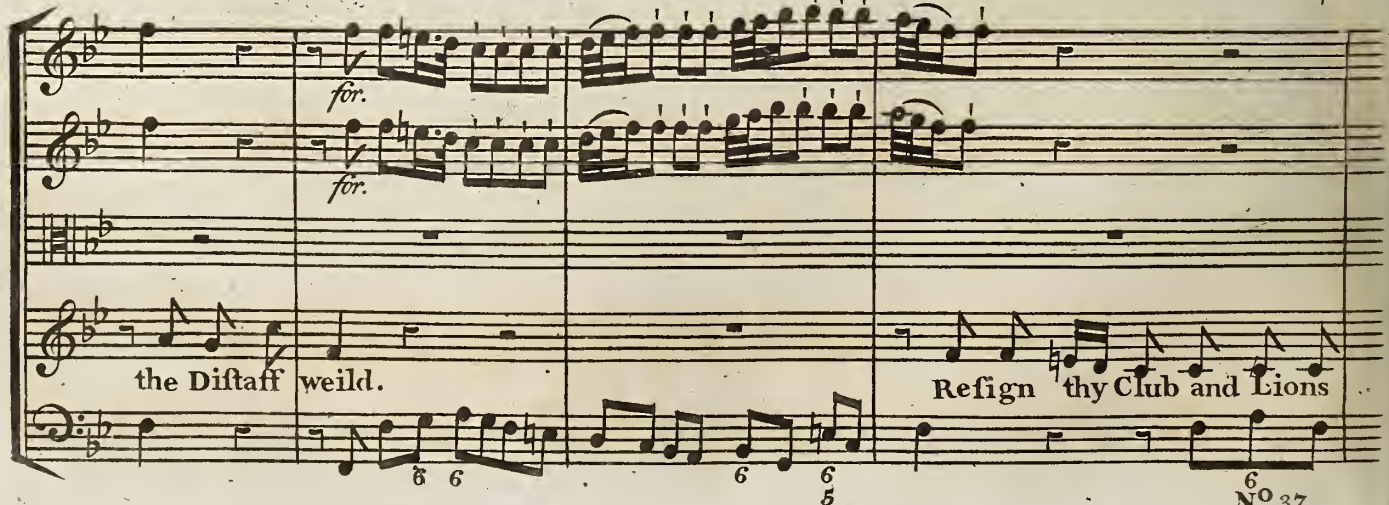
glittering Sword resign the

6 6 5 6 5 6



Spindle and the Dif - taff and the Dif - taff weild, the Spindle weild,

6 6 6 6 6 6 7 7



for. *for.*

the Distaff weild. Refign thy Club and Lions

8 6 6 6 5 6

spoils, And fly from War to female toils, Refign thy Club and fly from

War to female toils, For the glittering Sword & Shield, The Spindle

and the Distaff weild, refign thy Club, Refign thy Club and Lion's

spoils and fly from War to female toils the Spindle weild the

N^o XXXVII

Distaff weild the glittering Sword resign

the Spindle and the Distaff

weild the Distaff weild the Spindle weild the Spindle and the Distaff

weild.

A musical score for the song "The Rose Tree". The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music is in common time. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style.

Thund'ring MARS no more shall arm thee, Glo - ry's calls no more shall

warm thee, Thund'ring MARS no more shall arm thee, Glo - ry's call no more shall

Uu poco Larghetto

warm thee, VENUS and her whining Boy, VENUS and her whining

Boy, Shall all thy wanton hours em-ploy, VENUS and her whining Boy, VENUS

Adagio
and her wanton Boy Shall all thy wanton hours em-ploy.

Da Capo dal segno

HERCULES

You are deceived, some Villain has bely'd my e-ver

DEJANIRA

faithfull Love and Conftancy Wou'd it were fo and that the babbler

Fame, had not thro' all the Grecian Cities fspread the shamefull tale

HERCULES

The Priests of JUPITER pre-pare with solemn rites to thank the God for the fucces

of my victorious Arms the ready Sa- crifice expects my prefence I

go mean time let these fufpicious fleep nor caufeless Jealoufy alarm your

Exit HER^s. DEJANIRA
breast. Diflembling, false, perfidious HERCULES did he not

fwear when first he woo'd my Love the Sun shou'd cease to dawn the filver Moon be

blotted from her orb e'er he prov'd false.

Viol: 1^oViol: 2^o

DEJANIRA

Tutti Baffi

Larghetto e mezzo Piano
Violonc e Viola Tutti Pia

Cease Ruler of the Day to rise, nor Cynthi - a gild the ev' - - ning

skies, Cease Ruler of the Day to rise, nor Cynthia gild the

ev'ning skies to your bright beams he made appeal with end - less night his

falshood feal. to your bright beams he made ap - peal with endless night

his falshood feal. Cease Ruler of the Day to rise nor

Cynthia gild the ev'ning skies to your to your bright beams to your bright beams he made ap -

Violonc:e Viola

peal With end - less night - with end - less night - his falshood

feal to your bright beams he made ap - peal with end - less night his falf - hood

feal.

DEJANIRA

Some kinder Pow'r in - spire me to regain his a - lienated Love! and

bring the Wand'rer back Ha! lucky thought I have a Garment

dipt in NASSUS'S blood when from the wound he drew the barbed shaft sent

by ALCIDES hand it boasts a wond'rous virtue to re-vive th'expiring flame of

Love fo NESSUS told me, when dying to my hand he trusted it, I

will prevail with HERCULES to wear it and prove its Magic force and see the

LYCHAS

Herald fit Instrument to ex-e-cute my purpose LYCHAS, thy

hands shall to the Temple bear a rich embroider'd Vest and beg thy Lord will

instant o'er his manly shoulders throw his Conforts gift the Pledge of Reconcilement.

LYCHAS

O pleasing task! O hap-py HERCULES.

Viol: 1^o e 2^o

LYCHAS

Tutti
Bassi

Constant Lover's ne-ver ro-ving Ne-ver jea-lous

torments proving Calm im-perfect pleasures taste Calm -

calm im-perfect Calm im-per-fect pleasures taste - - -

Pia But the blifs to rapture growing Blifs from re-con-

- cilement flowing This is Loves sub-line re-past is Love's - - -

For re-past Pia But the blifs to

rapture growing Blifs from re-con-cile-ment flow-ing This is Love's

fublime re-paft is Love's

Adagio

fublime re-paft This is Love's fub

For

lime re-paft.

For

DEJANIRA

But fee the Princess I-ÖLE. Retire! Be ftill my jealous

Exit LYCHAS

fears and let my tongue difguife the torture of my bleeding heart.

Scene 5th

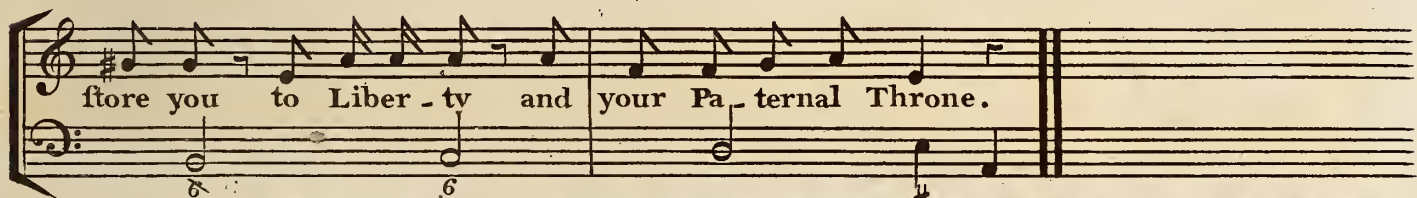
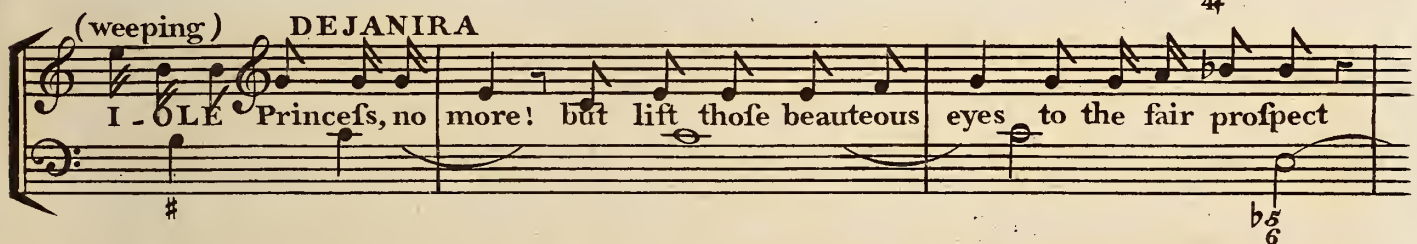
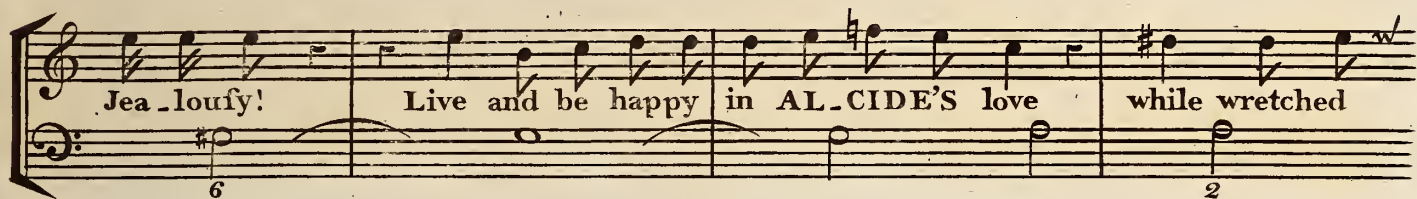
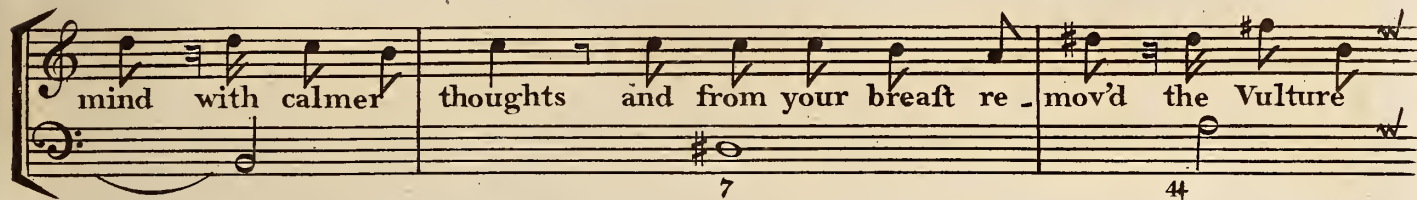
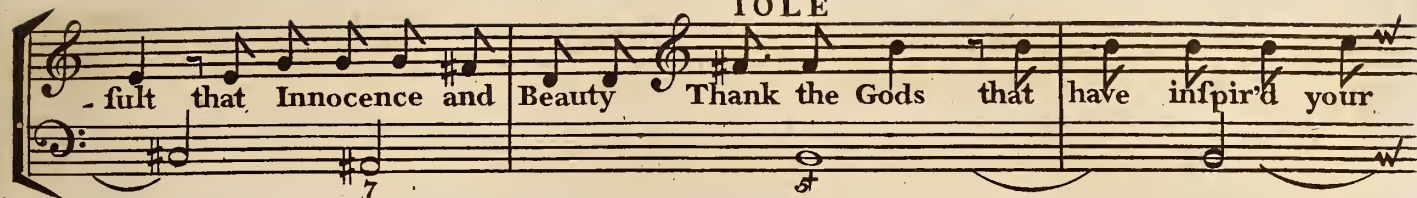
DEJANIRA
to her IOLE.

Forgive me, Princess, if my jealous Frenzy

too roughly greeted you, I fee, and blame the Error that mifled me to in-

(163)

IÖLE



DUETTO

Viol: 1^o

Viol: 2^o

Viola


IÖLE

DEJANIRA

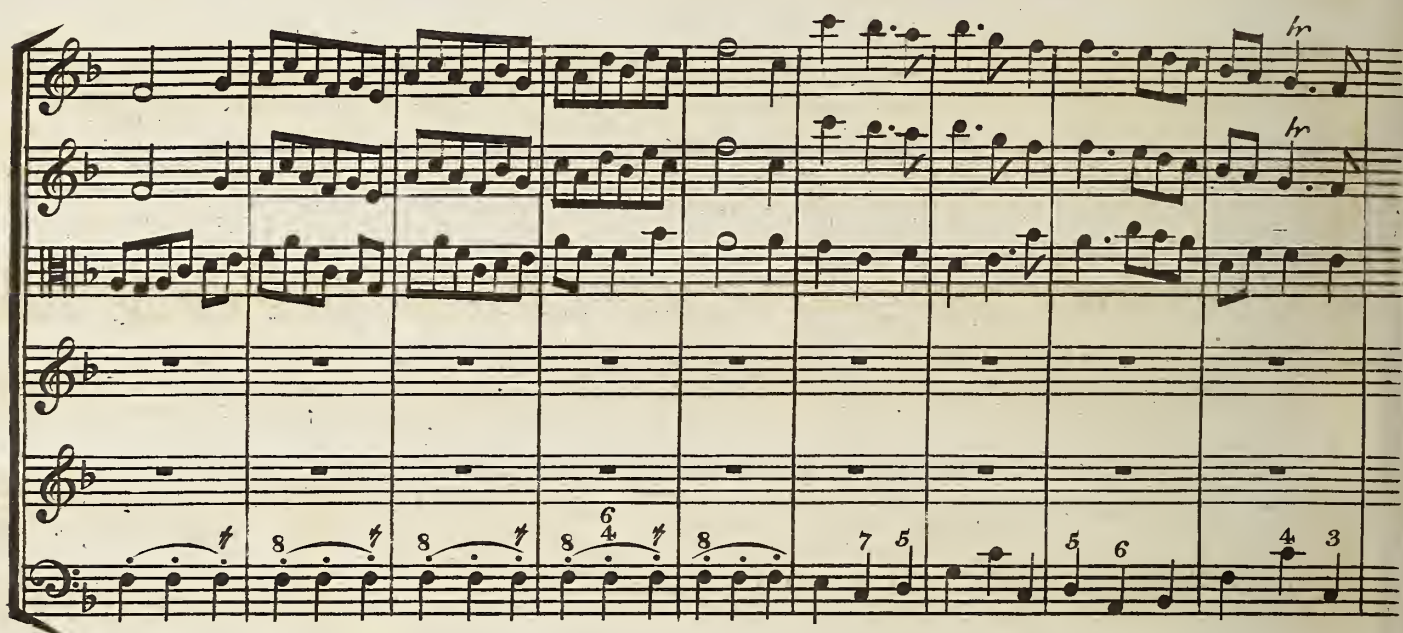
Tutti Baffi

Allegro

6 5 7 7 6 6



The first system of musical notation consists of five staves. The top three staves (treble, alto, and tenor clefs) contain complex melodic lines with many sixteenth and thirty-second notes. The fourth staff (bass clef) is mostly empty. The fifth staff (bass clef) contains a bass line with some notes and fingerings (6, 6, 6, 6, 5, 6, 8, 8, 8).



The second system of musical notation consists of five staves. The top three staves continue the complex melodic lines. The fourth staff (bass clef) is mostly empty. The fifth staff (bass clef) contains a bass line with notes and fingerings (8, 8, 8, 8, 6, 8, 7, 5, 5, 6, 4, 3).



The third system of musical notation consists of five staves. The top three staves are mostly empty. The fourth staff (bass clef) contains the lyrics: "Joys - - - - - Joys of freedom joys of pow'r". The fifth staff (bass clef) contains a bass line with notes and fingerings (6, 6, 6, 6, 5, 6). The word "piao." is written below the first two measures.

Joys of freedom joys of pow'r wait up on - the com - ing hour and

court thee to be blest and court - thee to - be blest

and court thee to be blest.



What heav'n - - - - - ly plea - - - - - sing

p

6

This system contains the first staff of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "What heav'n - - - - - ly plea - - - - - sing". The piano part includes a dynamic marking of *p* and a fingering of 6.



founds I hear how fweet they steal how fweet they steal up on - my ear and

6 6 7 7 7 2

This system contains the second staff of music. It continues the vocal line with lyrics "founds I hear how fweet they steal how fweet they steal up on - my ear and". The piano part includes fingerings 6, 6, 7, 7, 7, and 2.



charm my foul to rest and charm - - - - -

6 5 6 4 6 8 8 8 8

This system contains the third staff of music. It continues the vocal line with lyrics "charm my foul to rest and charm - - - - -". The piano part includes fingerings 6, 5, 6, 4, 6, 8, 8, 8, and 8.

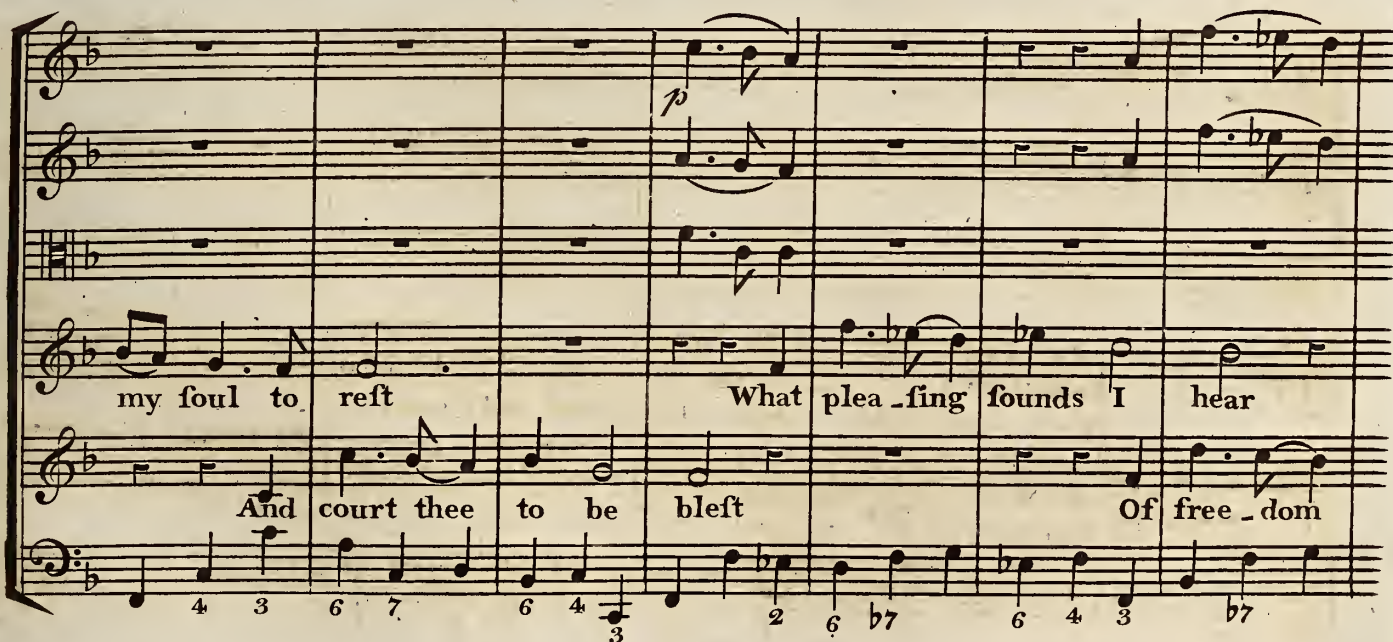


my foul and charm - my foul - and charm -



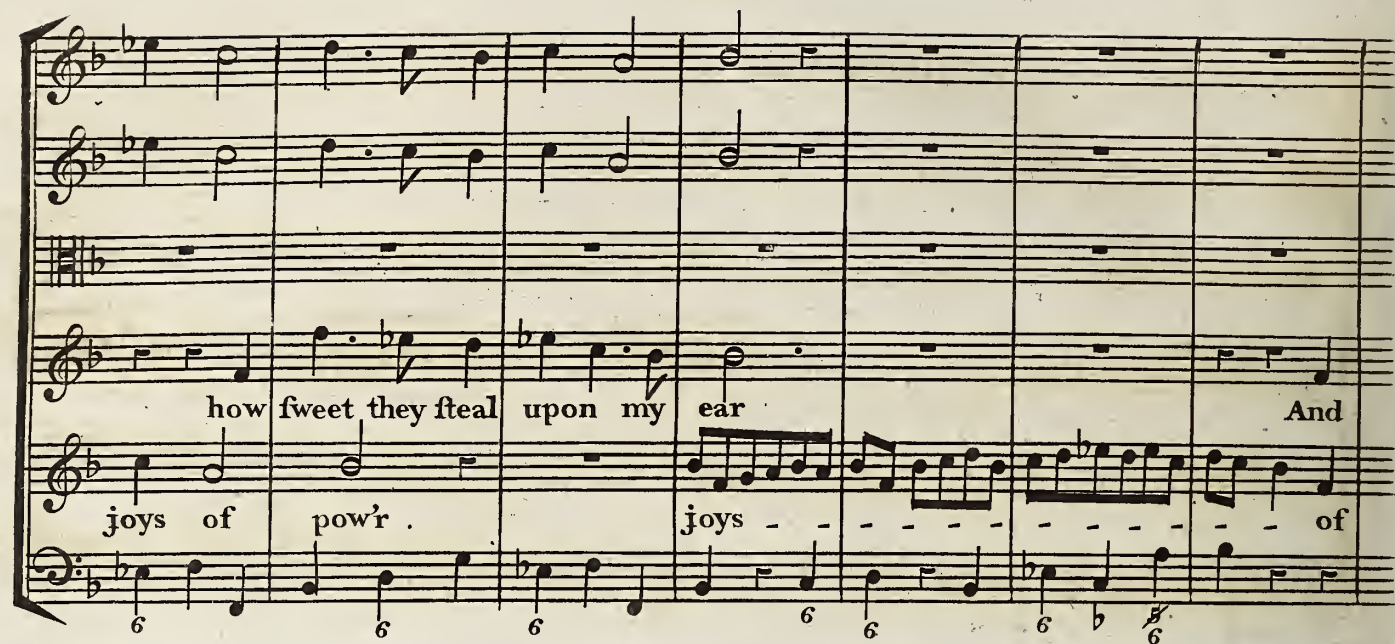
my foul to rest - my foul and charm

And court thee to be blest



my foul to rest What plea - sing founts I hear

And court thee to be blest Of free - dom



how sweet they steal upon my ear And
joys of pow'r joys of

6 6 6 6 6 6 6 6



charm my soul to rest
pow'r joys

6 6 6 6 7 4



plea - sing found plea - sing found and charm
joys - of freedom joys - of pow'r and court thee to be blest

6 7 7 7 6 5 8 7 8 7 8 6 4



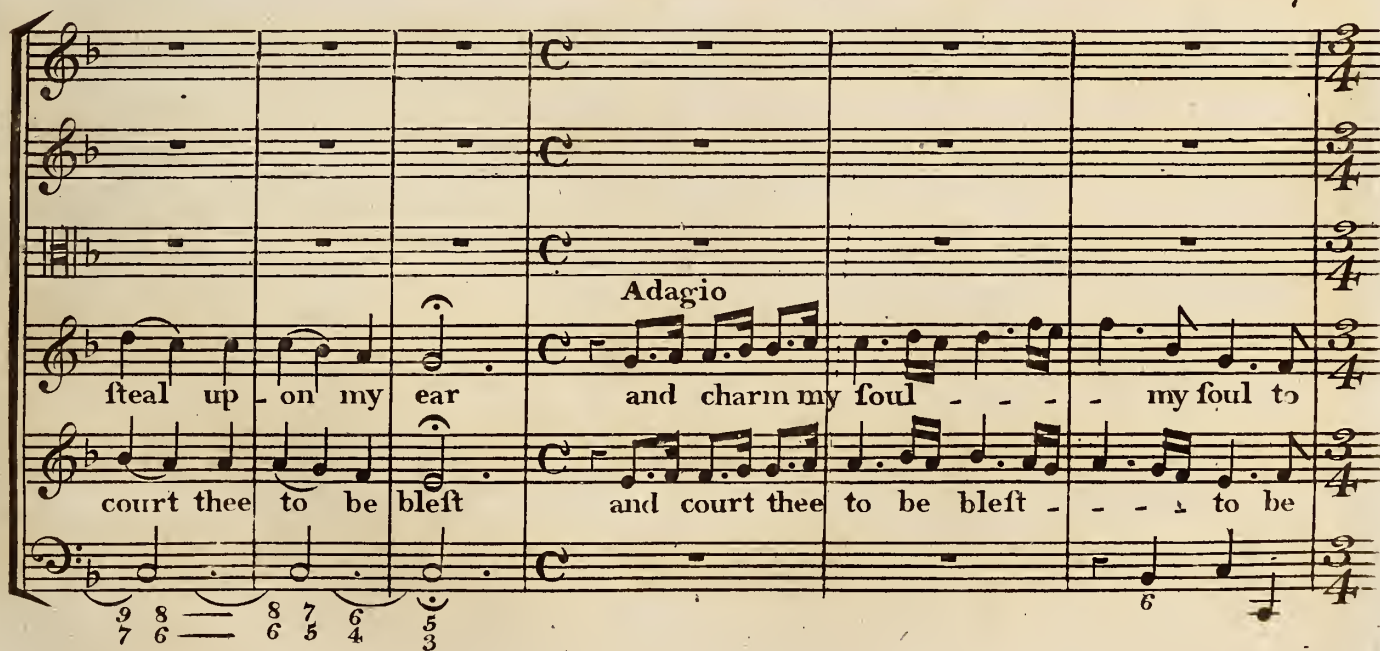
my foul to rest.
And court thee to be blest

8 $\flat 7$ 5—6 6



What plea - sing founts how sweet how sweet they
Joys of freedom wait up-on thee and court thee

$\frac{6}{4}$ $\frac{7}{5}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ 4 3 $\frac{9}{7}$



Adagio
steal up on my ear and charm my foul my foul to
court thee to be blest and court thee to be blest - - - to be

$\frac{9}{7}$ $\frac{8}{6}$ — $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 6

for.

rest.

bleft.

for.

tr

DEJANIRA

Father of HERCULES great

JOVE succeed this last ex - pedi - ent of despairing love.

Chorus

(171)

Viol: 1^o

Viol: 2^o

Viola

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Baffo

Tutti Baffi

Chorus

Chorus

Love and Hymen hand in hand Come re-

Love and Hymen hand in hand Come re-

Love and Hymen hand in hand Come re-

Love and Hymen hand in hand Come re-

6 6 6 6 6 6 6 6 6 6 6 6 6 6

-store the nuptial band. Love and Hymen, Love and Hymen,
 -store the nuptial band. Love and Hymen, Love and Hymen,
 -store the nuptial band. Love and Hymen, Love and Hymen,
 -store the nuptial band. Love and Hymen, Love and Hymen,

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

hand in hand hand in hand Love and Hymen hand in hand
 hand in hand hand in hand Love and Hymen hand in hand Come restore - - - - -
 hand in hand hand in hand Love and Hymen hand in hand
 hand in hand hand in hand Love and Hymen hand in hand Come re

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Org

Tutti
N^o 37

This musical score is for page 173 and consists of two systems of music. The first system features vocal parts with the lyrics "Come re-store the nuptial" and "Come re-store Come restore Come restore the nuptial". The second system features instrumental parts labeled "band." and "Violonc Tutti", with the lyrics "Love and Hymen hand in". The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. Fingerings are indicated by numbers 1-5, and dynamics like "Tutti" are present.

Come re-store the nuptial

Come re-store Come restore Come restore the nuptial

Come re-store Come re-store Come restore Come restore the nuptial

store Come re-store the nuptial

band. Love and Hymen hand in

band. Love and Hymen hand in

band. Love and Hymen hand in

band. Love and Hymen hand in

Violonc Tutti

hand, hand in hand. Love and Hymen Love and Hymen hand in
hand, hand in hand. Love and Hymen Love and Hymen hand in
hand, hand in hand. Love and Hymen Love and Hymen hand in
hand, hand in hand. Love and Hymen Love and Hymen hand in

hand, hand in hand, Come restore the nuptial band. Come re
hand, hand in hand, Come restore the nuptial band.
hand, hand in hand, Come restore the nuptial band.
hand, hand in hand, Come restore the nuptial band.

7 7 7 7 6 6 6 5 6 6 6 5

Org

10

4

Come restore the nuptial band

band the nuptial band Come restore the nuptial band

band Come restore the nuptial band Come restore

6 6 6 6 6 T, S, 6 6

Come re-store
 Come re-store re-store
 the nuptial band Come re-store the nuptial
 the nuptial band the nuptial band Come re-store

Come re-store the nuptial band Come re-
 the nuptial band the nuptial band Come re-store the nuptial band Come re-
 Come re-store the nuptial band Come re-store the nuptial band Come re-
 re-store the nuptial band Come re-store the nuptial band Come re-

Restore the nuptial band Come restore the nuptial band.

Restore the nuptial band Come restore the nuptial band.

Restore the nuptial band Come restore the nuptial band.

Restore the nuptial band Come restore the nuptial band.

2/4 6 4 6 6 6 6 5 6 6

And sincere delights prepare.

And sincere delights prepare.

And sincere delights prepare.

And sincere delights prepare.

6 6 6 6 4 3 5 6 4 5 6 4 #

To crown the He-ro and the Fair to crown the He-ro and the
 To crown the He-ro and the Fair to crown the He-ro and the
 To crown the He-ro and the Fair to crown the He-ro and the
 To crown the He-ro and the Fair to crown the He-ro and the

6 5 6 6 5 6
 4 3 4 #

Fair and fin-cere delights prepare and fin-
 Fair and fin-cere delights prepare and fin-cere delights pre- pare
 Fair and fin-cere delights prepare
 Fair and fin-cere delights prepare and fin-cere delights pre-

6 4 8 6 8 # Org. # 4 5 8 6 8 6
 Tutti

cere delights pre-pare and fin-cere delights pre-pare

and fin-cere delights pre-pare

and fin-cere delights pre-pare fin-cere de lights

- pare and fin-cere delights pre-pare fin-cere de lights

6 8 6 6 6 5 # 6 8 8

and fin-cere delights pre-pare to crown the He-ro and the Fair to crown the

and fin-cere delights pre-pare to crown the He-ro and the Fair to crown the

and fin-cere delights pre-pare to crown the He-ro and the Fair to crown the

and fin-cere delights pre-pare to crown the He-ro and the Fair to crown the

6 5 # # 6 8 # 6 # 6 # 6 8

He-ro and the Fair.

He-ro and the Fair.

He-ro and the Fair.

He-ro and the Fair.

Love and Hymen hand in hand

Love and Hymen hand in hand

Love and Hymen hand in hand

Love and Hymen hand in hand

Da Capo dal Segno S.

Part the Third.

(181) LYCHAS and TRACHINIANS

Sinfonia

Viol:1^o

Viol:2^o

Viola

Tutti
Bassi.

Largo

Furioso

Largo e Piano

Furioso

Largo e Piano

Furioso

Largo e Piano

Furioso e Forte

Largo e Piano

LYCHAS

Ye Sons of Trachin

dangers threat'ning death to fall inglorious by a Womans hand.

1st Trach:

LYCHAS

Oh! dolefull Tidings. As the Hero stood. prepared for sacrifice and festal

Pomp adorn'd the Temple these unlucky hands presented him in DEJAN-IRA'S

name a costly Robe the Pledge of Reconcilement, with smiles that

testi-fied his rising Joy, ALCICES o'er his manly shoulders threw the treach'rous

gift But when the Altars flame with warmth began the dew his moisten'd

Limbs the clinging Robe, by curst Art en-venom'd thro' all his

Joints dispers'd a subtle Poison. frantic with a-go-nizing pain, he

flings his tortur'd Bo-dy on the sa-cred floor, then strives to rip the

death-full Garment of, but, with it, tears the bleeding, mangled flesh,

his dreadful cries the vaulted roof returns.

Figured bass notation: 6 5, b7, 4 2, 6, 7 8, b7, b 6, 2 4, b7 6 6 6, 6 6 5, #6 5

Largo

Viol: 1^o e 2^o

LYCHAS

Baffi

Viol. 1.º e 2.º

LYCHAS

Baffi

Largo

scene O scene of un-exam-pled woe O Sun of

Glory sunk so low What language can our for-row tell

Gal-lant un-hap-py Chief fare-well un-hap-py

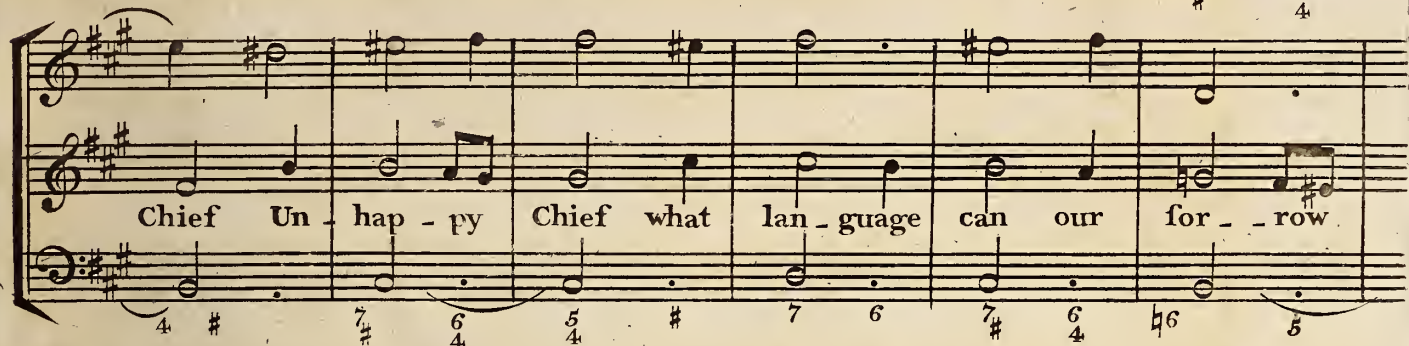
unhappy Chief fare-well What language can our for-row

tell unhappy gallant Chief fare-well. O scene of

un-exam-pled woe O Sun of Glo-ry sunk so low what language



can our sorrow tell what language can our sorrow tell Un hap - py



Chief Un hap - py Chief what lan - guage can our for - row



tell Unhap - py Chief fare - well fare - well



gallant un hap - py Chief fare - well.

Adagio *for.*



Recit^{vo}

Second TRACH:
O fa - tal Jealousy!



O cruel recompence of virtue in fe - vereft labours try'd.

Chorus

Viol: 1^o

Viol: 2^o

Viola.

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Baffo

Tutti
Baffi

Andante Larghetto

Tyrants now, no more shall

Tyrants now, no more shall

Tyrants now, no more shall

Tyrants now, no more shall

Chorus

dread on necks of vanquish'd slaves to tread

Tyrants

dread on necks of vanquish'd slaves to tread

Tyrants

dread on necks of vanquish'd slaves to tread

Tyrants

dread on necks of vanquish'd slaves to tread

Tyrants

now no more shall dread, on necks of vanquish'd slaves to tread, Ty-rants

now no more shall dread, on necks of vanquish'd slaves to tread, Ty-rants

now no more shall dread, on necks of vanquish'd slaves to tread,

now no more shall dread, on necks of vanquish'd slaves to tread, Ty-rants

6 6 6 6 6 6

now Ty-rants shall no more now no more shall dread on necks of

now Ty-rants shall no more now no more shall dread

now Ty-rants shall no more now Ty-rants shall not

Org Tutti 6 6 7 6 6 6

[illegible]

tread, Tyrants now no more shall dread, on necks of vanquish'd slaves to

tread, Tyrants now no more shall dread, on necks of vanquish'd slaves to

tread, Tyrants now no more shall dread, on necks of vanquish'd slaves to

tread, Tyrants now no more shall dread, on necks of vanquish'd slaves to

6 # 6 6 6 6 6 4 #

tread, on necks of van-quish'd slaves to tread, Ty-rants now no more shall

tread, on necks of van-quish'd slaves to tread, Ty-rants now no more shall

tread, on necks of van-quish'd slaves to tread, Ty-rants now no more shall

tread, on necks of van-quish'd slaves to tread, Ty-rants now no more shall

7 # 3 3 # 6 6 6 6

First system of a musical score. It includes vocal staves with lyrics and organ accompaniment. The lyrics are: "dread Tyrants", "now Tyrants shall not dread", "dread", "now Tyrants shall not dread", "dread Tyrants", "now Tyrants shall not dread", "dread Tyrants", "now Tyrants shall not dread". The organ part includes markings for "Org.", "tutti", and "6".

Second system of the musical score. It continues the vocal and organ parts. The lyrics are: "now Tyrants shall not dread", "now Tyrants", "dread", "Tyrants", "now Tyrants shall no more now no", "shall not dread", "now Tyrants shall no more now no more shall", "now Tyrants shall not dread Tyrants", "now", "Tyrants shall no more". The organ part includes markings for "Org.", "tutti", and "6".

shall no more now no more shall dread now Tyrants shall no
 more shall dread on necks of vanquish'd slaves to tread now Tyrants shall no
 dread now Tyrants shall not dread now Tyrants shall no
 now Tyrants shall not dread on necks of vanquish'd slaves to tread shall no

6 6 6 6 6 5 6

more no more shall dread on necks of vanquish'd slaves to tread Tyrants now no more shall
 more no more shall dread on necks of vanquish'd slaves to tread Tyrants now no more shall
 more no more shall dread on necks of vanquish'd slaves to tread Tyrants now no more shall
 more no more shall dread on necks of vanquish'd slaves to tread Tyrants now no more shall

6 6 6 # 6 6 6 6 6 6 6 6

dread on necks of vanquish'd slaves to tread on necks of vanquish'd slaves to

dread on necks of vanquish'd slaves to tread on necks of vanquish'd slaves to

dread on necks of vanquish'd slaves to tread on necks of vanquish'd slaves to

dread on necks of vanquish'd slaves to tread on necks of vanquish'd slaves to

6 6, 6 6, 7 6, 6 6, 4 3

tread. Hor - rid forms

tread. Hor - rid forms

tread. Hor - rid forms

tread. Hor - rid forms

6, 6 6, 6 6, 6 6, 2 4

of monstrous birth a - - gain shall vex the groan - - ing

of monstrous birth a - - gain shall vex the groan - - ing

of monstrous birth a - - gain shall vex the groan - - ing

of monstrous birth a - - gain shall vex the groan - - ing

2 6 6b b 4 2

earth Fear of punish - ment is o'er

earth Fear of punish - ment is o'er

earth Fear of punish - ment is o'er

earth Fear of punish - ment is o'er

7# 5 7 b 6 7

pp

pp

The World's a venger is no more The

The World's a venger is no more is no more

The World's a venger is no more

The World's a venger is no more

p 3/4 #

World's a venger is no more

is no more The World's a ven-ger is no more

is no more is no more The World's a

is no more The World's a

6/4 3 7/5 # 6/4 5/4 #

The Worlds a - ven - ger is no more the Worlds a -
is no more the Worlds a - ven - ger is no more the Worlds a -
- ven - ger is no more is no more the Worlds a -
- ven - ger is no more the Worlds a -

pia. *for.*
- ven - ger is no more, All fear of punishment all fear is o'er. the Worlds a -
- ven - ger is no more, All fear of punishment all fear is o'er.
- ven - ger is no more, All fear of punishment all fear is o'er.
- ven - ger is no more, All fear of punishment all fear is o'er.

- ven - ger is no more - - - is no more is no more
 the Worlds a - ven - ger is no more
 the Worlds a - ven - ger is - no more the
 the Worlds a - ven - ger is - no more the

7 6 5 4 6 6b 6 6b 5
 4 5 4 #

pia. *pp*
 the Worlds a - venger is no more.
 the Worlds a - venger is no more.
 Worlds a - venger is no more.
 Worlds a - venger is no more.

pia. 6 3 4 6 5 *pp* 6 4 5 3 *p* 6b 4 6b 4 5 3

Scene 2^d

(197) Hercules, Hyllus and Trache-
nians, to them Lychas.

Viol: 1^o

Viol: 2^o

Viola

HERCULES

Bassi

O JOVE! what land is

this what cline ac - - curst by raging Phoebus

scorch'd I burn I burn tor-

- menting fire consumes me O I die some ease




First system of musical notation. It consists of five staves. The top four staves are for instruments, and the bottom staff is for the vocal line. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo marking "Concitato" is written above the third staff. The lyrics "ye pitying pow'rs." are written below the vocal staff. The system ends with a repeat sign and a key signature change to D major (two sharps).



Second system of musical notation. It consists of five staves. The top four staves are for instruments, and the bottom staff is for the vocal line. The key signature is D major (two sharps). The system ends with a repeat sign and a key signature change to B-flat major (two flats).



Third system of musical notation. It consists of five staves. The top four staves are for instruments, and the bottom staff is for the vocal line. The key signature is B-flat major (two flats). The tempo marking "pia." is written above the second staff. The lyrics "I rage I rage I rage" are written below the vocal staff. The system ends with a repeat sign and a key signature change to D major (two sharps).



Fourth system of musical notation. It consists of five staves. The top four staves are for instruments, and the bottom staff is for the vocal line. The key signature is D major (two sharps). The lyrics "with" are written below the vocal staff. The system ends with a repeat sign and a key signature change to B-flat major (two flats).

more than Stygian pains with more than Stygian pains a long my fev'rish veins a -

T.S.

- long my fev'rish veins like liquid fire the subtle poison haistes


6

Bore - as bring thy northern blast and thro' my bosom roar

2/4 6

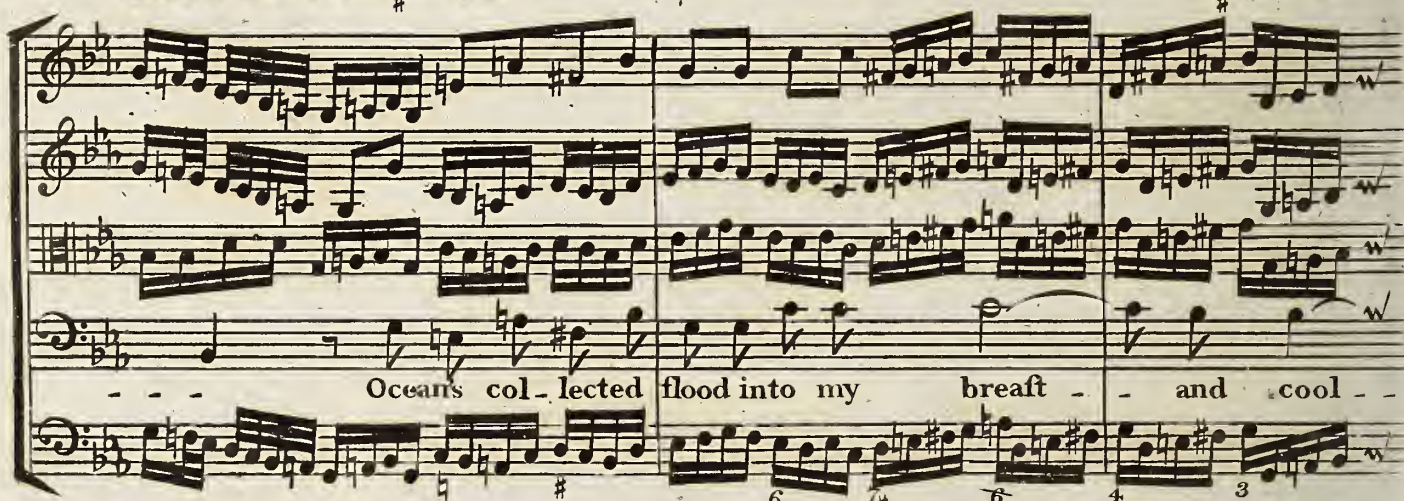
or Neptune kindly pour Oceans collected flood O -

2/4 4



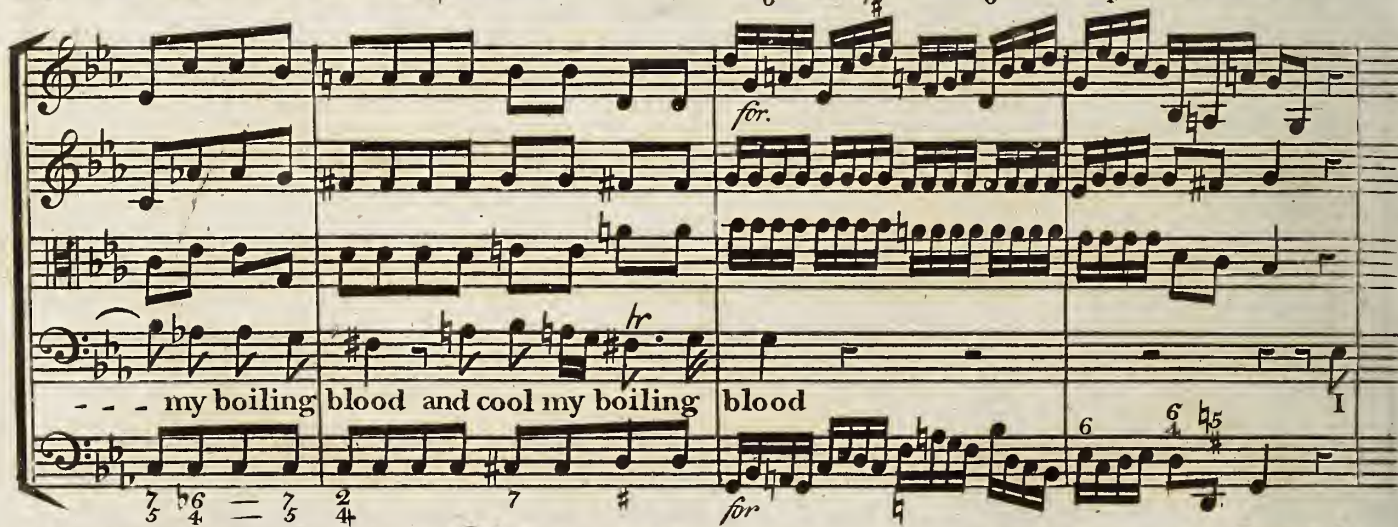
cean's col-lected flood or kind-ly pour

6 6 6 6



Oceans col-lected flood into my breast - and cool -

6 6 4 3



for.

my boiling blood and cool my boiling blood

for

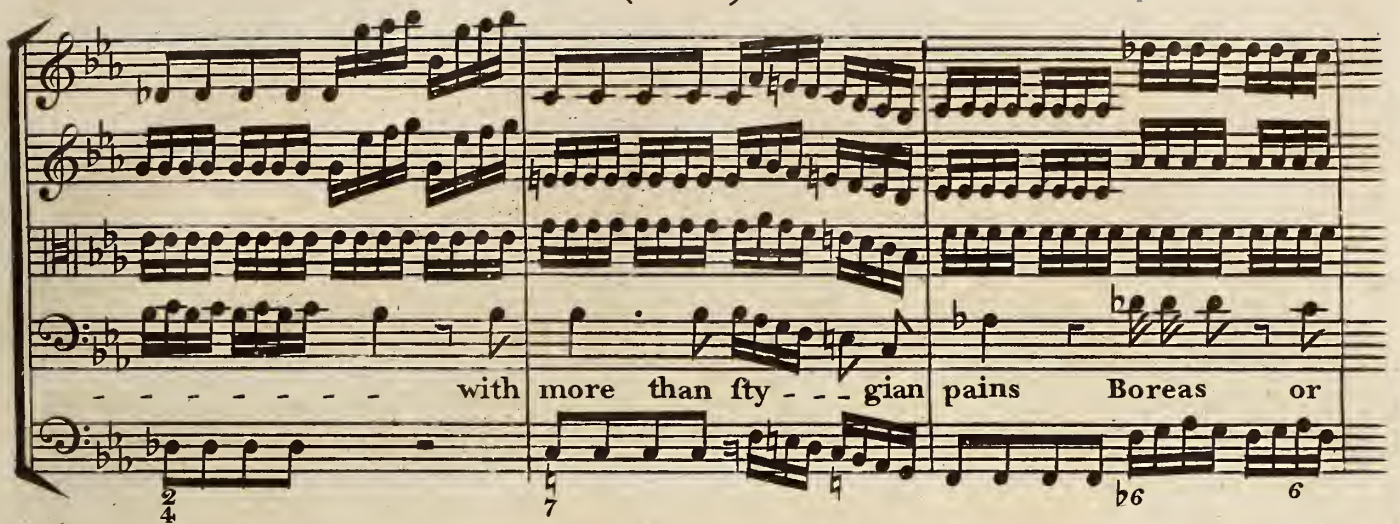
3 6 4 = 3 2 4 7 # 6 6 4 5 1



rage I rage rage


6 6

T.S.



with more than fty - - gian pains Boreas or

2/4 7 b6 6



pia.

Nep - tune and cool my boil - ing blood and cool my boil - ing

6 4 3 7 6 6 6 6 4 5



fr.

blood.

4/2 6

fr.



6 6 4 5

HYLLUS

Great Jove! relieve his pains.

Viol: 1^o

Viol: 2^o

Viola

Accomp.^d

HERCULES

Bafsi

Was it for this un-number'd toils I bore!

O Juno and Euris-theus, I absolve ye, your keenest malice

yield to DEJANI-RA mis-taken cruel treacherous DEJAN-

- - IRA O this curst Robe it clings to my torn fides and drinks my vital

blood A-las! my Father HYLLUS HERCULES My Son! observe thy

dying Sire's request while yet I live bear me to OETA'S top;

there on the summit of that Cloud-capt hill the tow'ring Oak and lofty Cyprefs fell, and

raise a funeral pile up on it lay me then fire the kindling

6

heap that I may mount on wings of flame to mingle with the Gods.

6

HYLLUS O glorious thought! worthy the Son of Jove.

HERCULES My pains re-

6 7 5 7

double O! be quick, my Son, and bear me to the Scene,

43 37 5 # # 2 6

HYLLUS

of glorious death How is the Hero fall'n!

6 5 # # 6 5 # # #

Viol: 1^o e 2^o

Viol: 3^o

Viola

HYLLUS

Bassi.

Andante

6 4 7 # 6 4 7 # 7 # 6 4 5

Let not

6 4 7 # 6 4 7 # 7 # 6 4 5

fin.

Fame the tidings spread to proud Oe-chalia's conquer'd wall, let not

6 6 5 # 6 7 7 # 6

the ti- dings spread to proud Oe- chalia's conquer'd wall.

[illegible]

Musical score for "The Tiding" by Thomas Augustine Arne. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a basso continuo line. The lyrics are: "wall let not Fame the tidings". The score is numbered 38.

First system of musical notation. The vocal line (treble clef) has lyrics: "spread to proud Oe - cha - - - - - lia's conquer'd wall." The piano accompaniment (bass clef) includes figures: 6, 8, 6 4, 6 5, 6 4, #, for., 6 4. There are also piano parts in the upper staves with the marking "for.".

Second system of musical notation. The vocal line (treble clef) has lyrics: "Let not Fame the tidings spread let not Fame the tidings". The piano accompaniment (bass clef) includes figures: #, 6 4, #, #, 6 4. There are also piano parts in the upper staves with the marking "fia.".

Third system of musical notation. The vocal line (treble clef) has lyrics: "spread to proud Oe - cha - - - - - lia's conquer'd wall let not Fame the tidings". The piano accompaniment (bass clef) includes figures: #, 6 4, #, 6 4, 6 7. There are also piano parts in the upper staves.

Fourth system of musical notation. The vocal line (treble clef) has lyrics: "spread let not Fame". The piano accompaniment (bass clef) includes figures: 6, 5, 6, 5, 6, 5, 6, 5. There are also piano parts in the upper staves.

the tidings spread to proud Oechalia's conquer'd wall to

Musical score for "The Wall" from "The Pirates of the Caribbean: The Curse of the Black Pearl". The score is for a vocal solo and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The tempo is marked "Adagio". The lyrics are "proud Ce-chalia's con-quer'd wall." The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "f".

A musical score for a song, featuring five staves. The first four staves are for instrumental accompaniment (treble and bass clefs, with a key signature of one sharp). The fifth staff is for the vocal melody, with the lyrics "The baffled Foe will lift his" written below it. The music is in a common time signature. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written in a serif font.

head and triumph in the victors fall the baffled foe will lift his head and

No 38

triumph and tri - - - - - umph in -

6/4 6/4 7 6 5 4/2 6

the Vic - tor's fall the baffled foe the baffled foe will lift his head and

A musical score for a piece titled "The March of the Mamelukes". The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass), and the fifth staff is for the Bass. The key signature is one sharp (F#), and the time signature is 6/8. The music is in common time (C). The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests. The lyrics "triumph and tri" are written below the fifth staff. The score is divided into measures by vertical bar lines. The first measure of the fifth staff is marked with a "6", and the second measure is marked with a "6". The third measure is marked with a "6", and the fourth measure is marked with a "6". The fifth measure is marked with a "6", and the sixth measure is marked with a "6".

umph in the Victor's fall.

Da Capo

Nº XXXVIII

6

DEJANIRA
Solo

Where shall I fly! where hide this guilty

head O - fatal error O fatal error of mis-guided love

O cruel Nefsus! how art thou re - veng'd wretched I

am by me ALCIDES dies these impious hands have

Furioso

sent my injur'd lord un-timely to the shades let me be

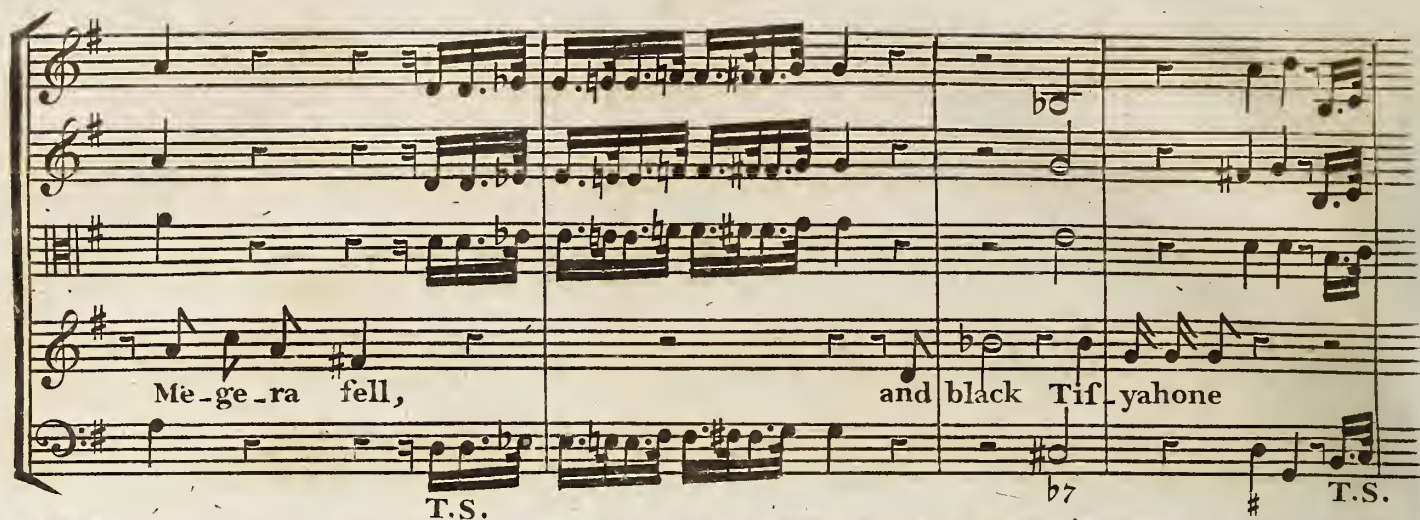
mad chain me ye Furies to your Iron beds and

Concitato

lash my guilty ghost with whips of scorpion See! See! they

come A-lecto with her snakes

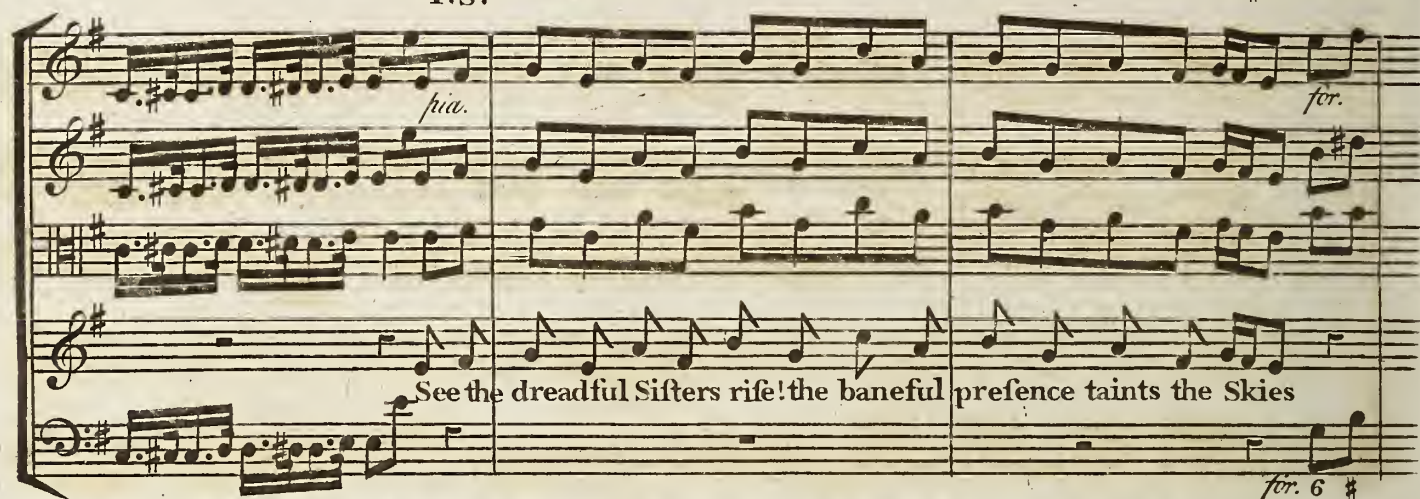
T.S.



Me-ge-ra fell, and black Tif-yahone

T.S. b7 T.S.

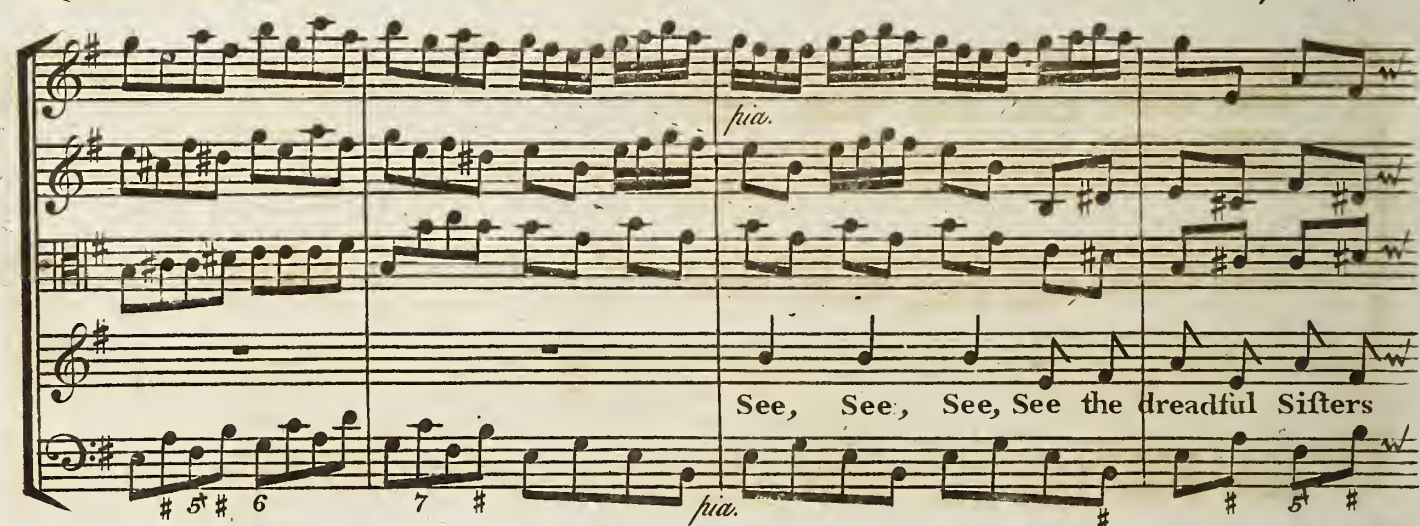
This system contains the first vocal entry. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics "Me-ge-ra fell, and black Tif-yahone" are written below the staff. The accompaniment consists of two piano parts on grand staves (treble and bass clefs). The first measure of the piano accompaniment is marked "T.S." (Tutti Segno). The second measure of the piano accompaniment is marked "b7" (flat seven).



See the dreadful Sisters rise! the baneful prefence taints the Skies

fia. *for.* *for.* 6 #

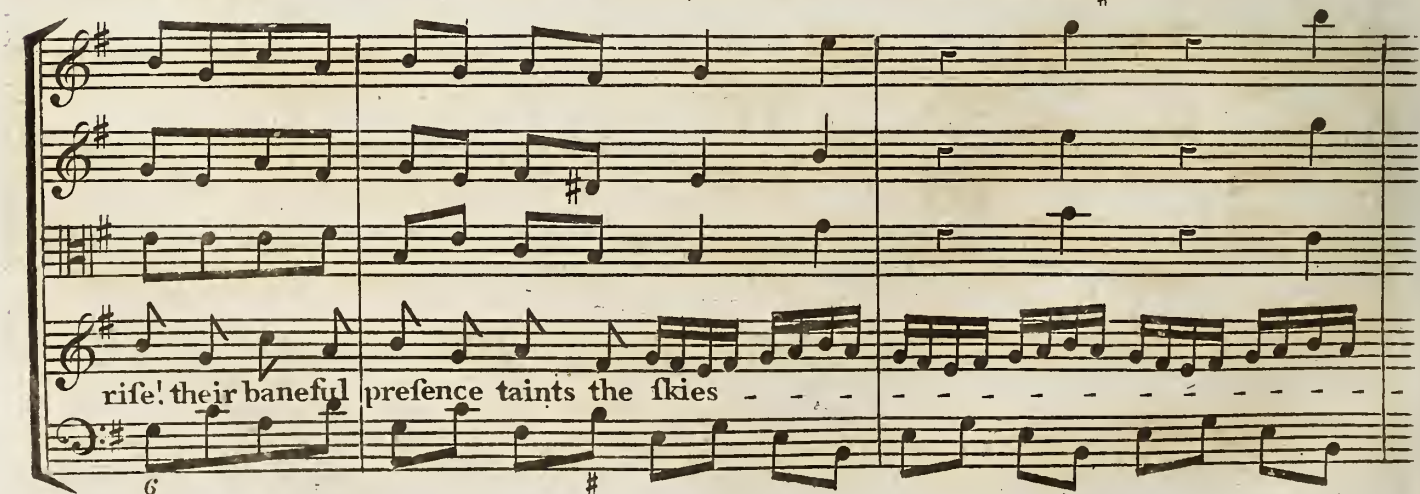
This system continues the vocal melody. The lyrics "See the dreadful Sisters rise! the baneful prefence taints the Skies" are written below the staff. The piano accompaniment features rapid sixteenth-note passages. The first measure of the piano accompaniment is marked "fia." (fioritura). The second measure of the piano accompaniment is marked "for." (forte). The third measure of the piano accompaniment is marked "for." (forte). The fourth measure of the piano accompaniment is marked "6 #".



See, See, See, See the dreadful Sisters

fia. *fia.* 5 # 6 7 #

This system continues the vocal melody. The lyrics "See, See, See, See the dreadful Sisters" are written below the staff. The piano accompaniment features rapid sixteenth-note passages. The first measure of the piano accompaniment is marked "fia." (fioritura). The second measure of the piano accompaniment is marked "fia." (fioritura). The third measure of the piano accompaniment is marked "5 # 6". The fourth measure of the piano accompaniment is marked "7 #".



rise! their baneful prefence taints the skies

6 #

This system continues the vocal melody. The lyrics "rise! their baneful prefence taints the skies" are written below the staff. The piano accompaniment features rapid sixteenth-note passages. The first measure of the piano accompaniment is marked "6 #".

See, See the snaky whips they bear

for. pia. 6 6 6 T.S. for.

what yellings rend my tor - tur'd ear, my tor - tur'd ear.

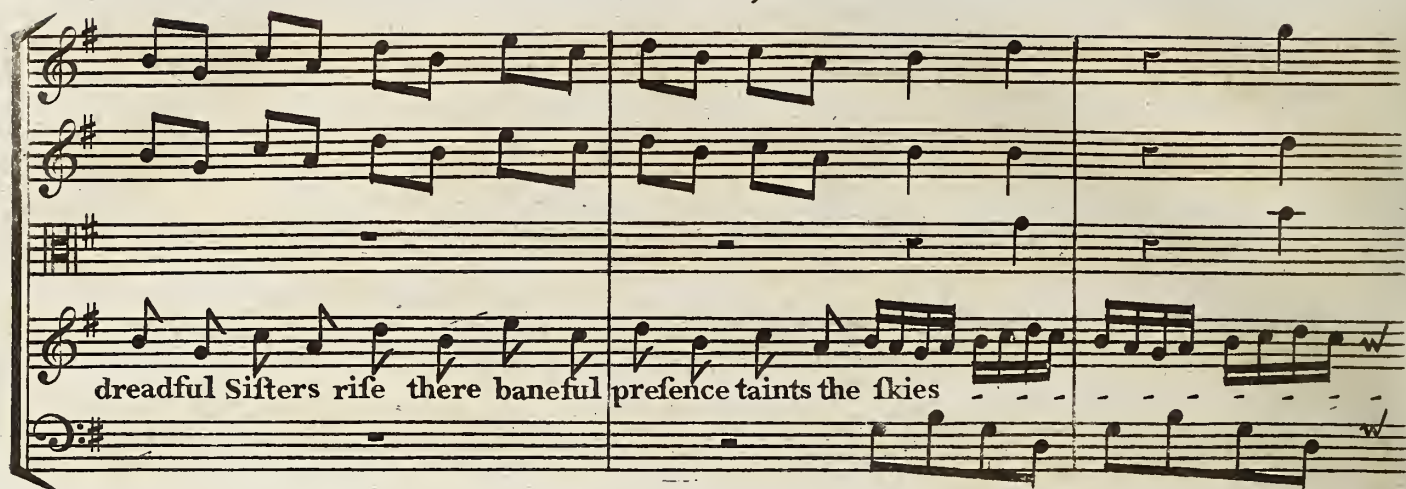
Lento

Hide me hide me from their ha-ted fight friendly shades of blackest

night Hide me hide me friendly shades See, See the

Concitato

No XXXVIII

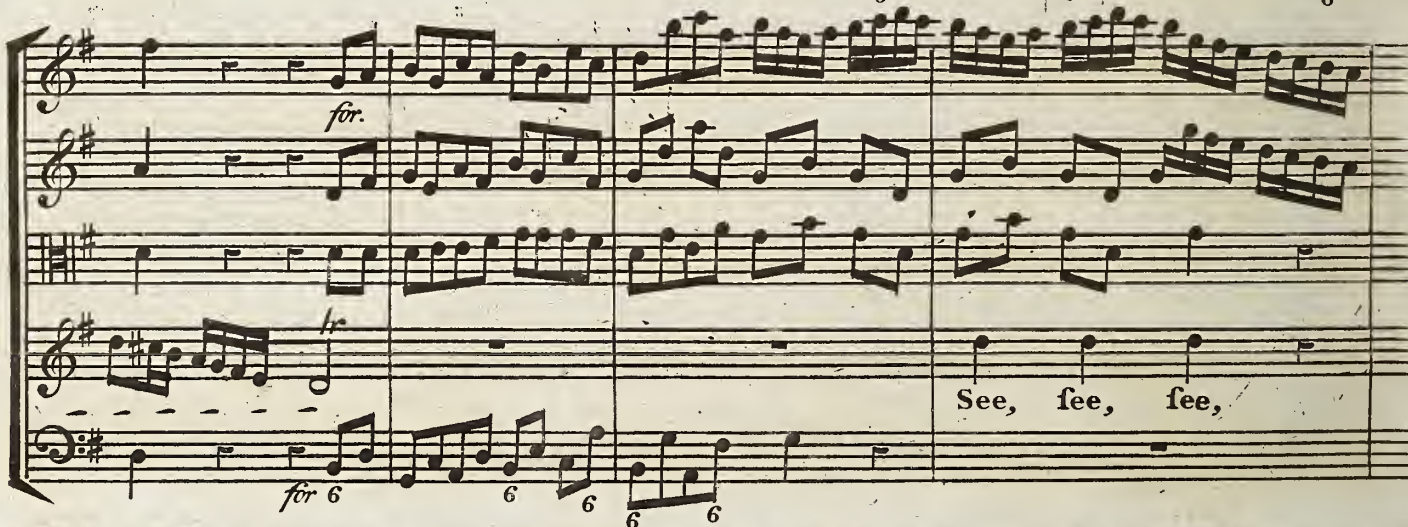


System 1: Treble and Bass staves with a piano accompaniment. The vocal line begins with the lyrics "dreadful Sisters rise there baneful prefence taints the skies". The music is in G major and 3/4 time.

dreadful Sisters rise there baneful prefence taints the skies



System 2: Continuation of the musical score. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The vocal line continues with a melodic line.

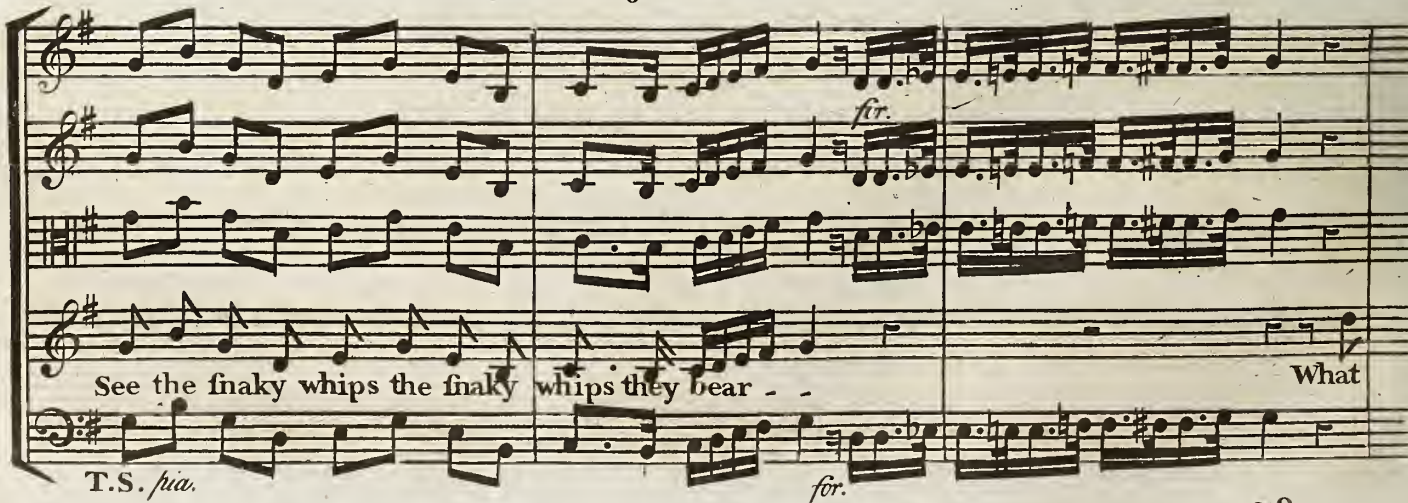


System 3: Continuation of the musical score. The vocal line includes the lyrics "See, fee, fee,". The piano accompaniment continues with the sixteenth-note pattern. There are markings "for." and "for 6" above and below the staves.

for.

See, fee, fee,

for 6



System 4: Continuation of the musical score. The vocal line includes the lyrics "See the fnaky whips the fnaky whips they bear - What". The piano accompaniment continues with the sixteenth-note pattern. There are markings "for." and "for." above and below the staves.

See the fnaky whips the fnaky whips they bear - What

T.S. *pia.*

for.

pia.

yellings rend - my tortur'd ear, what yellings rend - my tortur'd ear my

pia.

Lento

6 4 b7 2 4

tor - tur'd ear. hide me from their ha - ted fight friendly shades of

6 7 6 4 5 3 8 6 7 5 6 4 5 3 6 4 7 6 4 3 7 8 6 4 5 3 9 8 6 4

for.

Conciato

blackest night A - lafs! no rest the guil - ty find,

for.

7 6 4 5 3 b 6 6 #

pia.

From the pursuing furies of the mind a - lafs! no rest the guil - ty

pia.

2 44

find no rest the guilty find a - lafs! no rest the guilty find

6 8 b6 b7 2 44

from the pursuing furies of the mind from the pursuing furies of the mind a -

2 44 # 44 2 6 6 6 #

- lafs no rest the guilty find no rest the guilty find from the pursuing

2 44 6 8 6 4 # 7

furies no rest the guilty find from the pursuing furies from the pur -

8 6 6 # 6

fuing fu-ries of the mind See, See, See, See the dreadful fifters

6 6 4 5 #

rise their baneful prefence taints the skies

for.

for. 6 # # #

See, See, See, See the dreadful fifters rise their baneful prefence taints the skies

for.

for. # 5 # #

See, See, See, See the dreadful fifters rise their baneful prefence taints the skies

for.

6 6 # 6 6 *for.* T.S.

The musical score is written on five staves. The first three staves (treble clef) contain instrumental accompaniment. The fourth staff (treble clef) contains the vocal melody with the lyrics: "No rest the guilty find no rest the guilty find A.". The fifth staff (bass clef) contains the basso continuo line with figured bass notation: "6 5 6 6 5 5 6".

Alas! Alas! no rest the guilty find from the pursuing furies

7 6 5 4 3 # 6 6 # T.S.

rest the guilty find no rest he find no rest he find from the pursuing furies

Nº 38

Adagio

from the pursuing furies of the mind Alas! Alas! no rest the guilty

T.S. 6 5 6 5 4 # 6 7 6 5 4 3 4 6

Concitato

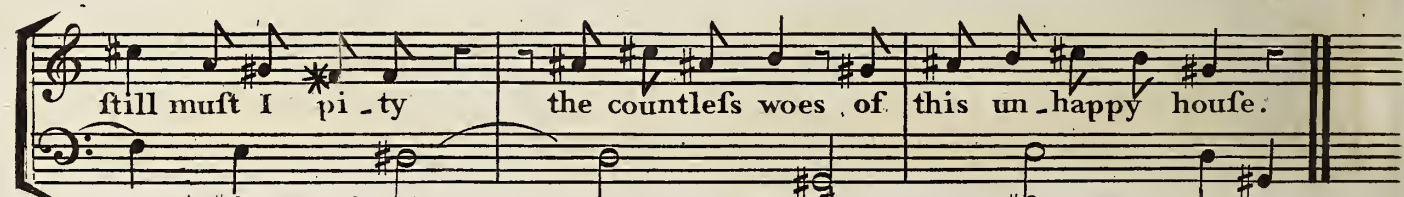
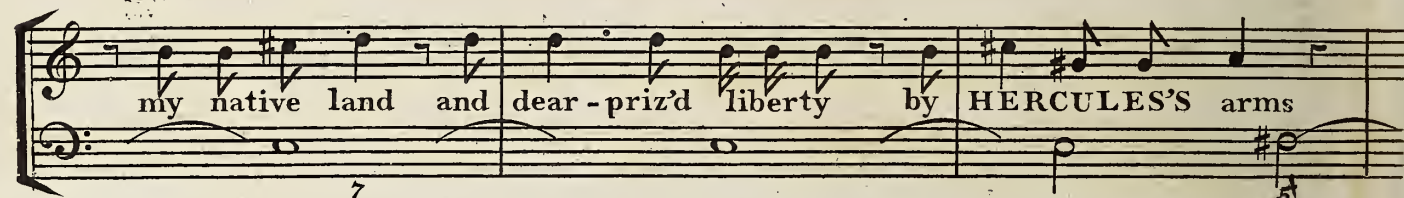
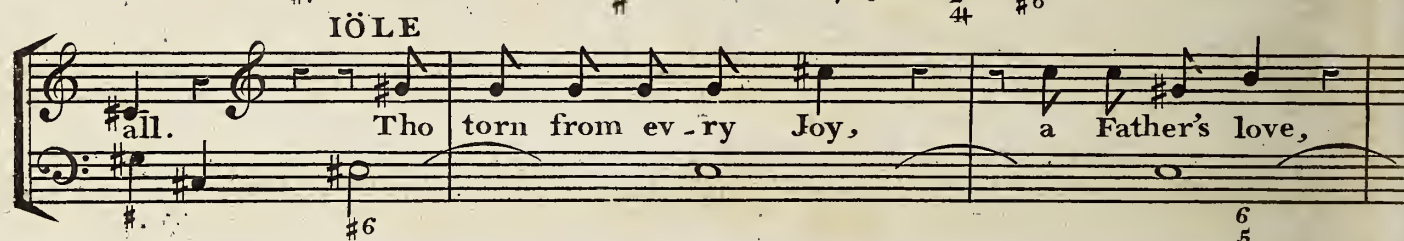
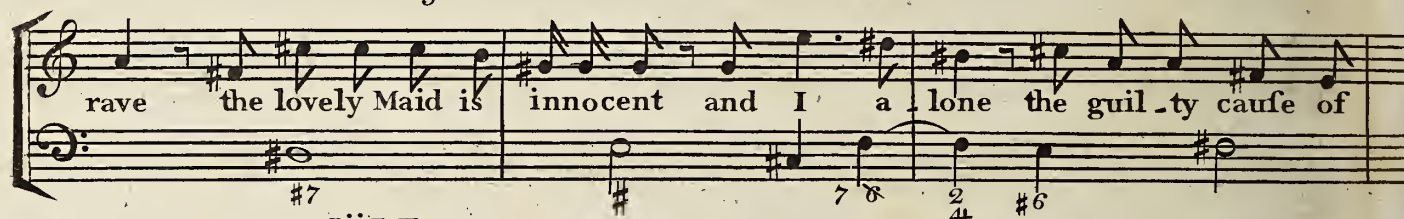
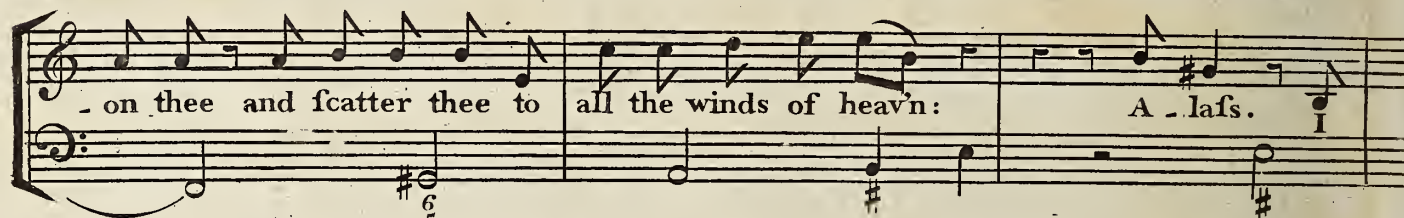
find from the pursuing furies from the pursuing furies of the mind

2 6 6 5 6 6 5 6 4 # 6 #

5 # 6 # 6 # 6 # 6 # 6 # 6 # 6 #

6 # 6 # 6 # 6 # 6 # 6 # 6 # 6 #

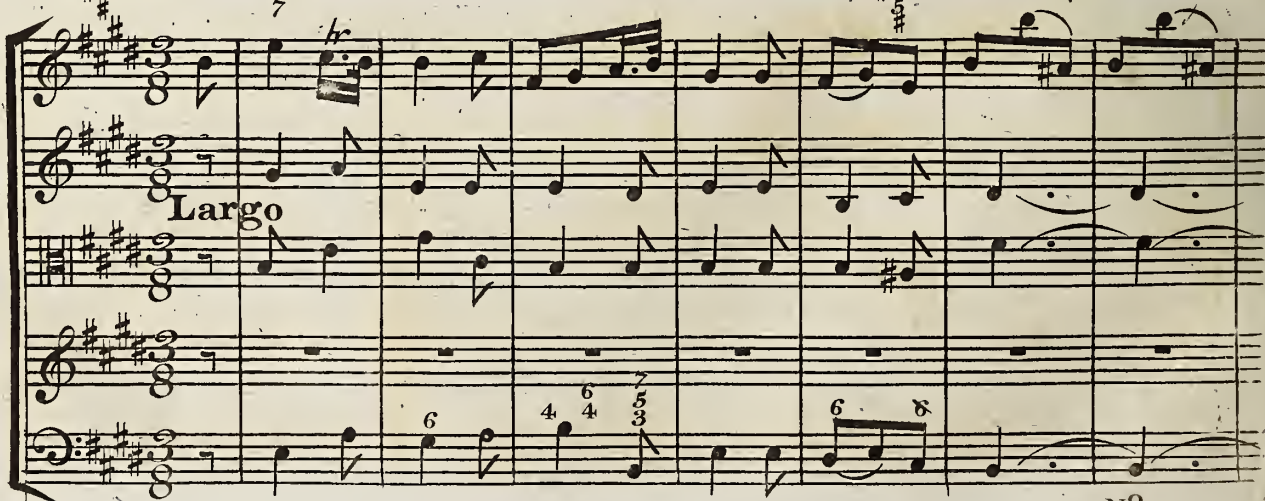
DEJANIRA
to her IÖLE

Viol: 1^oViol: 2^o

Viola

IÖLE

Bassi



My Breast with tender pi-ty

T.S.

f wells my Breast with ten-der pi-ty f wells at fight of

human woe My Breast with tender pi-ty f wells at

T.S.

fight of hu-man woe - - at fight of hu-man woe

Un poco Forte

My Breast with tender pi-ty - - fwells fwells - - at fight

of human woe - - of human woe at fight - of human woe my Breast

with tender pi-ty - - fwells fwells - - at fight of human woe

my breast with tender pi-ty fwells at fight of human woe.

for.

4 6 4 7 4 2 6 5 4 3

And sym-pa-the-tic anguish feels where-e'er heav'n strikes the blow

f 6 6 7 # 6 6 # 2 6 6 6 #7

and sym-pa-the-tic anguish feels where-e'er heav'n strikes the blow and

3 4 #6 6 # #6 4 # 6 7 6 6 # #

sym-pa-the-tic an-guish feels and sym-pa-the-tic an-guish feels

8 6 7 6 7 5 6 5 6 5 # 7

Adagio

where e'er heav'n strikes the blow

Da Capo

Scene 5th

The Priest of Jupiter HYLLUS and Trachinians

Priest of
Jupiter to
DEJANIRA

Princess rejoice! whose heav'n-di-rec-ted hand has rais'd AL-

DEJANIRA

-CIDES to the court of Jove. Speak, Priest! what means this dark mysterious

greeting that he is dead and by this fa-tal hand too sure a-

PRIEST

-lafs! my bleeding heart di-vines Borne (by his own command) to Oeta's top stretch'd

on a fune-ral Pile the Hero lay the crackling flames furround his manly

limbs when lo! an Eagle stooping from the Clouds swift to the burning

Pile his flight di-rects there lights a moment then with speedy wing regains the

sky astonish'd we con-sult the sacred Grove where founts Ora-cular from vocal

Oaks dis-close the will of Jove here the great Sire his Off-springs fate declared

Accomp^d

His mortal parts by eating fires consum'd his part Immor-tal

to O-lympus borne there with as-sembled De-i-ties to dwell.

Viol: 1^o e 2^o

LYCHAS

Bafsi

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including the lyrics "He, who for At-las prop'd the". The system includes a treble and bass staff with notes and rests.

Third system of musical notation, including the lyrics "He, who for At-las prop'd the" and "He, who for At-las prop'd the". The system includes a treble and bass staff with notes and rests.

Fourth system of musical notation, including the lyrics "In bright a-bodes of kindred Gods a new ad-mitted". The system includes a treble and bass staff with notes and rests.

Fifth system of musical notation, including the lyrics "Guest with purple lips brisk Nec-tar tips and shares - th'ambrosial feast th'am-". The system includes a treble and bass staff with notes and rests.

Sixth system of musical notation, including the lyrics "bro-fial Feast and shares". The system includes a treble and bass staff with notes and rests.

th'ambro - - - fial feast th'am - bro - fial

for. feast. He, who for At - las prop'd the

fky He, who for At - las prop'd the fky, now fees the

sphere beneath him lie now fees the sphere

beneath - him lie in bright a - bodes

of kindred Gods a new admit - - - ted guest with purple

lips brisk Nectar sips and shares - th'ambrosial feast th'am-bro - - fial

6 7 6 6 5 3 6 6 5 6/4

This musical score is for the second part of 'The Lord's Prayer'. It is written for three voices: Soprano, Alto, and Tenor. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: 'fial feaft and fhares'. The music features a variety of note values, including eighth and sixteenth notes, and rests. The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts provide harmonic support with more rhythmic patterns. The lyrics are placed below the Tenor staff.

Musical score for "The Ambrosial Feast". The score is written for three parts: Soprano, Alto, and Bass. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are "th'am - bro - sial feast." The score includes a repeat sign at the beginning and a double bar line with repeat dots at the end. The Soprano part has a melodic line with a repeat sign. The Alto part has a melodic line with a repeat sign. The Bass part has a melodic line with a repeat sign. The lyrics are "th'am - bro - sial feast." The score includes a repeat sign at the beginning and a double bar line with repeat dots at the end.

DEJANIRA

Words are too faint to speak the warring passions that

combat in my breast, grief, wonder, joy. by turns de-

ject and e-le-vate my Soul Nor less thy def-tiny illustrious

Maid! is Jove's peculiar care who thus decrees: Hymen with purest joys of

love shall crown Oechalia's Princess and the Son of HERCULES.

HYLLUS How blest is HYLLUS, if the lovely I-ÖLE, consenting, rati-

fies the gift of heav'n. What Jove ordains can I-ÖLE re-fist.

(230)

Duetto

Viol: 1^o e 2^o

Viola

DEJANIRA

HYLLUS

Bassi

Allegro

O Prince whose vir - tues all ad - mire

Since Jove has ev' - ry Bar remov'd O

Prince whose virtues all admire since Jove has ev'ry

Musical score for "The Rose Tree" (Vocal and Piano). The score is in G major (one sharp) and 3/4 time. The vocal part (Soprano) has the lyrics: "bar - re - mov'd I feel my vanquish'd heart con - spire to". The piano part (Piano) includes fingerings: 6, 6, 5 3, 6 4, 5 3, 4 2, 3 1, 4 2, 5 3. The score is marked with "for." and "pia." indicating the instrumental parts.

Musical score for "The Church's Song" by Thomas Augustine Arnesen. The score is in G major (one sharp) and 3/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "crown a flame by heav'n approv'd,". The score includes a "for." marking above the vocal line in the eighth measure.

A musical score for a song, featuring a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The lyrics are: "I feel my vanquish'd heart conspire to crown a flame". The piano accompaniment includes fingerings (6, 4, 3, 2, 3, 6) and a trill in the final measure.

First system of a musical score in G major (one sharp). It features a vocal line with a melodic run and a bass line with a rhythmic accompaniment. The lyrics "a flame by" are written under the vocal line.

Second system of the musical score. The vocal line continues with the lyrics "heav'n ap. prov'd." and "O Prin - cefs". The bass line includes the word "for." at the beginning and "fia. 6" at the end.

Third system of the musical score. The vocal line includes the lyrics "whose ex - al - ted charms" and "a - bove am - bition fire my breast". The bass line includes the word "for." at the end.

Fourth system of the musical score. The vocal line includes the lyrics "How great my joy to fill those arms at once with love". The bass line includes the word "fia." and a series of figured bass notes: 5 3, 6 4, 5 3, 6 4, 5 3, 4 2, 5 3, 6, 6, 6.

a flame by
 O Prince whose virtues all admire
 empire blest.
 Since Jove has ev'ry bar remov'd
 Prince's whose exalted charms above ambition fire my breast
 I feel my vanquish'd heart conspire to crown a flame
 How great my joy to fill those arms at once with

for. by heav'n ap- prov'd
and em- pire blest

I feel my vanquish'd heart con- spire to
How great my joy to fill those arms at once with

crown a flame
love

a flame by heav'n ap- prov'd
with love and em- pire blest.

No 39

fia.

I grieve no more - no more since now I fee all
I ask no more since now I find all

fia. 2 # 2 6 7# 4 7 6 5 3 6 4

hap - pi - nefs re - stor'd in thee I grieve no more
earth - ly good in thee com - bin'd, I ask no

5 3 6 4 5 3 6 4 5 3 7 7

Since now all happinefs I fee in thee I grieve no
more I ask no more

7 7 7 6 5 5 6 4 5

more
Since now all good I find in thee combin'd I grieve no more
I ask no mbre

6 5 6 5 6 4 7 5

Adagio

I grieve no more since now I fee since now I fee all hap-pi

I ask no more since now I find since now I find all earthly

ness re- stored in thee.

good in thee combin'd.

for.

for.

(Priest of JUPITER)

Ye sons of freedom now in ev'ry clime with joyful accents

sing the deathless Chief by virtue to the starry Mansions rais'd.

8 6

Chorus

Corno 1.^o e 2.^o

Oboe 1.^o e 2.^o

Viol: 1.^o

Viol: 2.^o

Viola

Canto

Alto

Tenore

Basso

{ Tutti
Bassi

To him your grateful notes of praise be long of
 To him your grateful notes of praise be long
 To him your grateful notes of praise be long
 To him your grateful notes of praise be long

praise of praise be long the theme of Liberty's immortal
 To him your grate-ful notes of praise be long the theme of Liberty's immortal
 To him your grate-ful notes of praise be long the theme of Liberty's immortal
 To him your grate-ful notes of praise be long the theme of Liberty's immortal

fong - - immortal fong to him your grate-ful notes

fong - - immortal fong to him your grate-ful notes

fong - - immortal fong to him your grate-ful notes

fong - - immortal fong to him your grate-ful notes

fong - - immortal fong to him your grate-ful notes

To him your grate-ful notes of praise be-long the theme of Li-berty's

To him your grate-ful notes of praise be-long the theme of Li-berty's

To him your grate-ful notes of praise be-long the theme of Li-berty's

To him your grate-ful notes of praise be-long the theme of Li-berty's

To him your grate-ful notes of praise be-long the theme of Li-berty's

This musical score is for a piece titled "Liberty's immortal song". It is written for a large ensemble, including vocal parts and piano accompaniment. The score is divided into two systems. The first system contains eight staves, with the bottom four staves featuring lyrics. The lyrics are: "immortal song the theme of Liberty's immortal song the theme of". The second system also contains eight staves, with the bottom four staves featuring lyrics. The lyrics are: "Liberty's immortal song the theme of Liberty's immortal song the theme of". The music is written in a key with one flat (B-flat) and a 6/8 time signature. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are arranged in four parts, with the lyrics written below the bottom two staves of each system.

To him your grate-ful notes

to him your grate-ful notes

To him your grate-ful notes

to him your grate-ful notes

To him your grate-ful notes

to him your grate-ful notes

6 6 6 6 6 6

of praise be long the theme of Li-berty's immor-tal song

of praise be long the theme of Li-berty's immor-tal song the theme of

of praise be long the theme of Li-berty's immor-tal song the theme of

of praise be long the theme of Li-berty's immor-tal song

6 8 6 5

Violonc:

Liberty's immortal fong

The theme of Liberty's immortal fong,

Liberty's immortal fong

The theme of Liberty's immortal fong,

Liberty's immortal fong

The theme of Liberty's immortal fong,

Tutti

6 6 6 5

Aw'd by his name oppression thuns the

Aw'd by his name oppression thuns the

Aw'd by his name oppression thuns the

Aw'd by his name oppression thuns the

6 6 6 5 4 3

light and flav'ry hides her head in depths of night while hap - - -

light and flav'ry hides her head in depths of night

light and flav'ry hides her head in depths of night while hap - - -

light and flav'ry hides her head in depths of night

6 6 6 6 6 # 6

while hap - - py climes while hap - - py hap - - py hap - - py

py climes while hap - - py hap - - py hap - - py

while hap - - py climes while hap - - py

6 6 6 6 6 # 6

climes to his exam-ple owe, the blessing that from peace from

climes to his exam-ple owe, the blessing that from peace from

climes to his exam-ple owe, the blessing that from peace from

climes to his exam-ple owe, the blessing that from peace from

Chord symbols: # 4/3 6 4/5 5 # 4/5 7/5 6/5 4/3 # 2/4

peace and freedom flow. To him your grate-ful notes

peace and freedom flow. To him your grate-ful notes

peace and freedom flow. To him your grate-ful notes

peace and freedom flow. To him your grate-ful notes

Chord symbols: 6 3 # 4/5 6 6 6 6

of praise be long of praise be long of praise be long

of praise be long to him your notes of praise be long

of praise be long to him your notes of praise be long

of praise be long to him your grate-ful notes of praise be long

6 6 6

the theme of Li-berty's immor-tal song immor-tal song

the theme of Li-berty's immor-tal song immor-tal song

the theme of Li-berty's immor-tal song immor-tal song

the theme of Li-berty's immor-tal song immor-tal song

6 6 6 6 6

to him your grateful notes

to him your grateful notes

to him your grateful notes

to him your grateful notes

to him your grateful notes

6 6 6 6 6 6

of praise belong the theme of Liberty's immortal song

of praise belong the theme of Liberty's immortal song

of praise belong the theme of Liberty's immortal song

of praise belong the theme of Liberty's immortal song

of praise belong the theme of Liberty's immortal song

6/5 5 2 6 6/5

the theme of Li_berty's
the theme of Li_berty's
the theme of Li_berty's
the theme of Li_berty's
the theme of Li_berty's
the theme of Li_berty's
the theme of Li_berty's
the theme of Li_berty's

Violonc: 6 6 6 5 Tutti 6 5

immortal fong.
immortal fong.
immortal fong.
immortal fong.
immortal fong.
immortal fong.
immortal fong.
immortal fong.

6 6 6 5 4 3

HERCULES

CONTENTS.

PART the FIRST.

	OVERTURE	Page 3	Recit.	She knows my passion	Page 125
Air.	See with what sad dejection	10	Air	Banish love from thy breast	127
Air	No longer fate relentless	11	Recit.	Forgive a passion	131
Recit. Accp. }	O Hercules why art thou	15	Air	From Celestial seats	ibid
Air.	The world when days career	ibid	Chorus	Wanton God	134
Recit.	Princess be comforted.	19	Recit.	Yes, I congratulate	143
Air	I feel the God	20	Air	Alcides name	ibid
Recit.	He said the sacred fury	23	Recit.	O Glorious patrern	150
Air.	There in the myrtle shades	ibid	Air	Resign thy club	ibid
Recit.	Despair not	24	Recit.	You are deceived	156
Air.	Where congealed	25	Air	Cease ruler of the day	157
Chorus	O Filial piety	29	Recit.	Some kinder power	159
Ditto	Immortal fame	31	Air	Constant Lovers	161
Recit.	Banish your fears	42	Recit.	But see the Princess	162
Air	Begone my fears	ibid	Ditto	Forgive me Princess	ibid
Recit.	A trait of captives	45	Duetto	Joys of freedom	163
Air.	The smiling hours	ibid	Recit.	Father of Hercules	170
Chorus	Let not despair	48	Chorus	Love and Hymen	171
Recit.	Ye faithful followers	57			
Air	Daughter of Gods	58			
Recit.	But hark the victor comes	62			
	March	63			
Recit.	Thanks to the powers	65			
Air.	My Father	66			
Recit.	Now farewell arms	70			
Air.	The God of Battle	ibid			
Chorus	Crown with festal pomp	74			

PART the SECOND.

	Symphony	94			
Recit.	Why was I born	95			
Air	How blest the Maid	ibid			
Recit.	It must be so	101			
Air	When Beauty	ibid			
Recit.	Whence this unjust	103			
Air	Ah! think what ills	104			
Recit.	It is too true	109			
Recit.	My godlike master	ibid			
Air	As stars that rise	110			
Recit.	In vain you strive	113			
Chorus	Jealousy Infernal pest	114			

PART the THIRD.

	Symphony	181			
Recit.	Ye sons of Trachia	182			
Air	O scene of unexampled woe	184			
Recit.	O fatal jealousy	185			
Chorus	Tyrants now no more	186			
Recit. & Air }	O Jove what land is this?	197			
Recit.	Was it for this	202			
Air	Let not Fame	205			
Recit. Accp. }	Where shall I fly	210			
Air	See they come	211			
Recit.	Lo! the fair fatal cause	220			
Air	My breast with tender pity	ibid			
Recit.	Princess rejoice	224			
Air	He, who for Atlas	225			
Recit.	Words are too faint	228			
Recit. Accp. }	Hymen with purest joys	229			
Recit.	How blest is Hyllus	229			
Duetto	O Princess whose virtues	230			
Recit.	Ye sons of freedom	236			
Chorus	To Him your grateful notes	237			
	Contents	248			

